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The American Recorder

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Cover: Recorder quartet, Germany, 1930 (see article beginning on p. 61).

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The Rise of the Amateur

Albert Seay

Above and on following page: the lettering on the title pages of Petrucci's Odhecaton *of 1501 and* Canti B *of 1502.*

Through the Middle Ages and into the Renaissance, the course of Western musical development was guided in the main by the professional musician. The Catholic Church in its long years of growth depended on the professional singer for its choir members and on the professional composer for the music needed for its liturgy. Even in the secular world, these clerics, specially selected and trained because of their talent, monopolized musical activity, producing what was required by their employers, be they princes of the Church or worldly nobles. Music was a kind of trade, left to those who dealt with it because it was their livelihood.

In today's world, one sees the professional still at work, filling the ranks of our orchestras, singing in recitals, teaching our children. At the same time, besides these people who make their living as musicians, there is a new category, one made up of amateurs who do what they do in music for the sheer love of the art: composers like Charles Ives or John Alden Carpenter, both insurance men; amateur orchestras and choral groups who pay for the privilege of making music, not the other way round. They take lessons, practice and perform, with no thought of monetary gain, but simply as a way of enhancing their lives, of tasting beauty through active participation, not as merely passive listeners. Just as unions developed to strengthen the professional musician's status, so have societies of amateurs grown, not for economic reasons but for companionship, sharing of mutual pleasure in music-making, and for understanding what music means. For the amateur, music provides a very particular kind of play that gives relief and escape from the real world into a realm where the mind can find new problems and new experiences, without the necessity of economic gain that may force the participant to do more than he or she emotionally wishes to do. The professional may be admired but is not necessarily to be envied or imitated. Professional standards may exist but are not required.

This new attitude is one that is, in reality, quite old, for it can be seen as beginning in the fifteenth century. Conditions then were ripe for amateurism because, for the first time, many people had the leisure to occupy themselves with something economically useless as a diversion. As a secular class, they were able to spend the time to develop the proper intellectual attitudes that would lead to the growth of taste and aesthetic judgement. Professional musicians had begun to realize that there existed, so to speak, an audience for secular music, a source of income outside the church, an audience that demanded the same high level of musical intellectuality.

Italy is where all this seems to have started. There was then a high degree of political stability, with a great deal of money derived from trade and banking. Venice was a major center of business activity, with Florence of equal importance as a financial power for all of Europe; Rome as the center of the Catholic Church received contributions of money from all over the Continent. If there were armed disputes, they were carried on by mercenaries, not by members of the society that hired them. There was thus much leisure time and the money with which to embellish it. The career of Lorenzo the Magnificent is typical, for he sponsored, almost to the financial ruin of Florence, the subsidy of artists of all kinds, with musicians, composers, and performers as recipients of his largesse.

With this stress on the secular, the characteristic drive of the Renaissance, secular music began to take over a position as the central focus of the musical repertoire. Devices that originated in sacred music—heavy reliance on somewhat learned counterpoint, equality of voices, cantus firmus techniques—all these began to show up in secular productions. And, with the impact of the arrival of the new learning from the East, the flight of intellectuals after the fall of Constantinople, the Italian scene was enriched, producing a humanistic climate unlike that of any other country at the time. With all these factors at work, it is no surprise that Italy became a country in which the arts were almost the center of life, with music as a major element. With the rapid rise of Venice and Rome as leaders in the new industry of printing, dissemination of the new way of life was speedy and all-embracing.

Perhaps the best statements on the place music should play in the life of the amateur at this time come in Baldesar Castiglione's *The Book of the Courtier.* Born in 1478, Castiglione spent much of his life in noble courts, with most of his ideas developed from a stay in Urbino in the last decade of the century. The book was published in 1528, with an English translation by Sir Thomas Hoby coming out in 1561; it was this latter version that was of such influence in England, principally on Sir Philip

Sidney. Castiglione rather neatly summarizes what the importance of music must be for the Courtier, and how deeply it must be explored, in the following passage from the First Book:

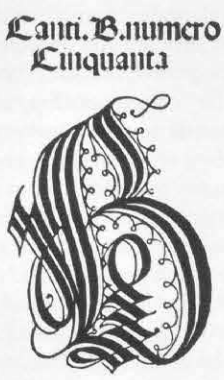
> You must know that I am not satisfied with our Courtier unless he be also a musician, and unless, besides understanding and being able to read music, he can play various instruments. For, if we rightly consider, no rest from toil and no medicine for ailing spirits can be found more decorous or praiseworthy in time of leisure than this; and especially in courts where, besides the release from vexations which music gives to all, many things are done to please the ladies, whose tender and delicate spirits are readily penetrated with harmony and filled with sweetness. Hence, it is no wonder that in both ancient and modern times they have always been particularly fond of musicians, finding music a most welcome food for the spirit.

In other and later passages, Castiglione goes into much more detail; what is important is that these details take up philosophical and aesthetic matters that earlier would have been included only in books written for scholastic philosophers or students of music intending to be professionals. Castiglione's standards are high. He believes strongly that the level of competence achieved by the amateur should equal that of the professional, even though, for the amateur, it is but a pastime.

He also stresses the importance of music as something for ladies, not only as listeners but as performers. Many pictures of the time show the increasing importance of women as participants; a typical group consists of a lady soprano with two men, one of the men performing as an instrumentalist. Italy stands as a leader here, for in most other areas secular music seems to have been composed for professionals to perform for social entertainment. Since these professionals were normally part of the church choir, the soprano parts were taken by boys, not by women. As late as the 1530s Parisian publications of chansons show this to be the case; the voice distribution is not one to suggest the presence of female singers in the ensemble. Only in Italy is there the acceptance of women as an integral part of the secular musical scene.

To do what is demanded by Castiglione requires instruction. Significantly, it is in Italy that the publication of theoretical treatises in the vernacular appears; Italy is the first country to go over to the native language, not Latin, to teach music. A particularly good example of this change is Francesco Caza's *Tractato Vulgare del Canto Figurato,* on how to read measured music, which appeared in Milan in 1492. Caza was a student of Franchino Gafori, whose Latin treatise, *Practica Musicae,* was extremely popular, with editions in 1496, 1497, 1502, 1508, 1512, and 1522, seven editions in all. The record is held by Bonaventura da Brescia's *Regula musice plane,* a fundamentals text. Originally brought out in the fifteenth century, it had eighteen editions in the sixteenth, several in Italian translation. The market for instruction in music through books was high in Italy, suggesting strongly that a completely new audience, now secular, wanted to learn the fundamentals.

But even those who had no desire to become performers felt the need for enough knowledge to say the right thing at the right time. A particularly interesting example of this type of book is the rather curious *Liber musices* of Florentius de Faxolis. The book was written in 1495 at the specific demand of Ascanio Sforza, the Vice-Chancellor of the Papacy under



Alexander VI, the famous Borgia Pope. Its one known copy is a magnificent manuscript now in the Sforza collection in Milan, sadly mutilated by the removal of those folios that originally had illuminations in gold leaf. In essence, it is a compendium of all the right things to say in conversation about music, complete with an index at the beginning so that Ascanio could have immediate reference to any musical topic under discussion.

That this audience would be consumers of music was soon obvious to printers, for one of the landmark dates in the history of music is May 15, 1501, when the first printed collection of part music was published in Venice by Ottaviano Petrucci. This collection, the *Odhecaton,* was immediately successful, with two more editions coming in 1503 and 1504. It is a cross-section of the music of its time, with a few religious works and a preponderance of secular pieces. A second collection of the same type, the *Canti B,* appeared in 1502 with re-issue in 1503, and a third, the *Canti C,* came out in 1504. In all three there were about 300 items. Petrucci also began a series of prints of Italian popular songs, the *frottole,* in 1504, with eleven of these produced by 1514. Other printers, realizing the commercial potential of this new market, followed suit in other cities, providing new pieces and pirating favorites already published by Petrucci. To about 1530, the printing of music and, in particular, secular music is dominated by Italians, for it was Italy that demanded the new music in quantities.

We have noticed the seriousness of approach taken to music by Castiglione and the high standards he demanded. These could not always be easily reached through the reading of books or the mere availability of the music. For some amateurs, instruction had to be more solid. An outstanding example of what serious amateurs would do to secure solid grounding can be found in the history of the Accademia Filarmonica of Verona, which shows how important music had become to a certain class. It was founded on May 1, 1543, as a combination of two older societies that had been in existence long before. Most of the original members were nobles, but there also were a number of gifted amateurs, painters, poets, and musicians. Feeling the need for more professional instruction, the Accademia in 1547 engaged one Giovanni Nasco, a well-established composer of the time whose works appear in many contemporary madrigal collections. Nasco was provided with free housing and a salary of thirty ducats a year, a good fee for the time. His duties show what the membership felt they needed:

1) He was to be on duty at the Accademia daily after None (3 p.m.) to give lessons to any member who wanted them.

2) He was to compose special pieces for the Accademia, these to remain the property of the society.

3) He was to set to music any text given to him by the members.

4) He was to go to Venice on occasion, there to buy new music and instruments for the Accademia.

The Accademia was not merely a music school for amateurs, for the records list many banquets and other festivities as part of their activities. Nasco was followed in 1551 by an equally famous composer, Vincenzo Ruffo, later involved in the reform of sacred music undertaken by the Council of Trent. The Accademia lost some of its importance in the last half of the century, but this through the birth of a second organization of the same type in competition. The library of the Accademia, still in existence, remains as one of our most important collections of music of the sixteenth century.

Its holdings include many items that exist in that library alone.

With the appearance of this new kind of musician in the fifteenth century, the musical amateur, the scene has never been quite the same. Some of the greatest changes in the history of music have since been brought about by amateurs, as, to mention but one example, with the experiments leading to the development of opera through the work of the Florentine Camerata. The members of the Camerata were essentially amateurs, guided by amateurs. The list of amateurs who were distinguished in other fields is a long one, with royalty including Henry VIII of England, Frederick the Great of Prussia, and others; Prince Charles of England is considered a better than average cellist. One lesser political figure that some of us remember is Charles G. Dawes, former Vice President of the United States, who composed a short piece for violin and piano that at one time appeared in almost every recital in America.

The healthiest sign in today's musical world is the ever-growing symbiosis between professional and amateur. In that there are people who love music for itself, without economic motivation, lies the hope for music. What the Italians began so long ago is the solution and salvation of today. To make a living as a performer, the professional needs the amateur audience that pays to listen. To survive as a composer, one must, at least from time to time, write for the amateur. To teach must include the recognition that the development of the appreciative amateur is, in many ways, more important for the future than the production of one more professional to swell an already glutted market. The Italians proved in the fifteenth century that music is an integral part of a life of meaning. It can only be so if we recognize the important part played by the amateur in making it so.

Albert Seay is professor of music and chairman of the music department at Colorado College. He is the author of Music in the Medieval World *and the editor of many volumes of scholarly editions of the music of Renaissance composers, including Arcadelt and Carpentras. His Arcadelt edition received the 1972 Kinkeldey Award of the American Musicological Society. Prof. Seay has held fellowships from the Fulbright Commission, the Guggenheim Foundation, and the National Endowment for the Humanities.*

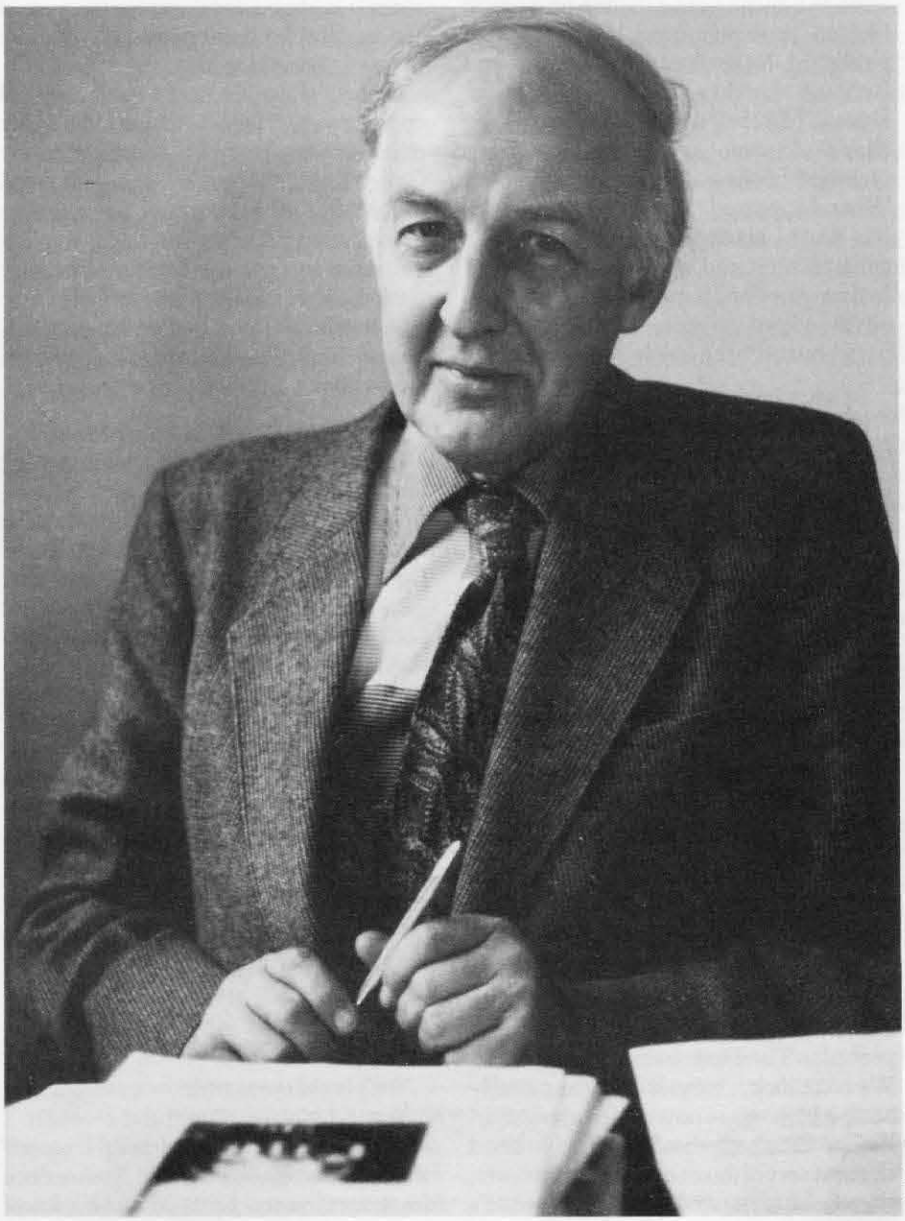
This article is a condensation of a talk given last summer at the ARS workshop at Colorado College.

An Interview with J. M. Thomson

Sigrid Nagle

John M. Thomson, who is perhaps best known in this country as the editor of the British quarterly Early Music, *is a New Zealander who has had a distinguished career as a book editor, writer, and spokesman for early music as well. His* Recorder profiles, *a collection of brief interviews that appeared in* Recorder & Music *with such performers as Frans Brüggen, David Munrow, Bernard Krainis, and LaNoue Davenport, was published by Schott in 1972, and* A Distant Music: The life and times of Alfred Hill *was joint prize winner in the 1978 Oxford University Press Quincentennial Biography Competition in New Zealand. In January* Early Music *published its first issue devoted to the recorder; a review appears in this issue.*

This interview was conducted last summer in Bruges, during the Festival of Flanders.



Malcolm Crowthers

You've been in England for twenty years or so, haven't you?

Yes, I came to England from Sydney at the end of 1961, intending to stay about six months. I originally came to work on a book, and because I felt out of touch with contemporary developments in music, particularly the work of the Darmstadt school—Boulez, Berio, Stockhausen, and Messiaen. I had completed my research and written part of a book about a pioneer Australian and New Zealand composer called Alfred Hill, when Hill died, just before his ninetieth birthday. I felt I wanted to move away from the immediate environment and really to move out of Australia. At that time Australia was isolated; I hadn't felt nearly so musically isolated in New Zealand, principally because of the

broadcasting service, which was very enlightened. We used to have regular broadcasts of the main European festivals, and of American contemporary music.

But instead of staying six months I'm still here. Partly, I suppose, because quite soon after arriving in London I was asked to help the Composers' Guild of Great Britain launch a magazine which we called *Composer*—I'd been their Australian correspondent. This was in a difficult field, contemporary music. There are a whole series of adventures about that which are not really relevant to this interview, but we eventually succeeded in producing a very handsome journal, designed by a gifted young graphic artist, Craig Dodd. On the strength of that I was offered a part-time job with the publishing house Barrie & Rockliff (now Barrie & Jenkins), looking after the music books. Barrie & Rockliff had an extremely good list. They had published, for instance, the monumental Robbins Landon *Haydn Symphonies*, Donald Mitchell's *Mahler*, Norman Del Mar's *Strauss*, and some important technical books on contemporary music. When I appeared the list had run down a bit. As the managing director said, "It's gone to seed and needs revitalizing." I had never edited a music book in my life, never edited a book. My editing experience had been solely on magazines.

Of what sort?

Beginning with school magazines. At the university I started a literary journal called *Hilltop*, which was fortunate enough to publish some fine poetry. Later, I started the APRA Bulletin, a quarterly publication for the Australasian Performing Right Association in Sydney, and a newsletter for the Fellowship of Australian Composers. So I'd had a background of editing, but of a very different kind. With books I had to learn as I went and make my own mistakes. The first book I accepted and carried through the editorial procedures on was Philip Barford's *The Keyboard Music of Carl Philipp Emanuel Bach*. It's still going strong after almost twenty years and is still the only book on the subject.

Did it get good reviews?

I was exceptionally nervous about this, as was the author. The first review appeared in *The Times Literary Supplement*. We were lucky: It described it as a timely book—little was known then about Carl Philipp Emanuel—and said it contained the best sort of music criticism. However, shortly afterwards I went to Novello's office to buy a copy of *The Musical Times*. The lead review was devoted to the C.P.E. Bach. The opening sentence I will never forget: "This is an important but deeply flawed book"—and then it continued for several pages. I went home and thought, well, I've got to give up editing music books; I'm clearly a failure. The author, of course, was soon on the phone. The reviewer was Stanley Sadie, now editor of the *New Grove*. He had picked out some of the things which, due to inexperience, went awry in that book, notably the music examples. In order to economize, because they're the most expensive part of the book, the author had cut up his own editions, so we had hundreds of little pieces of paper. I hadn't quite realized that as these came from different publishers, there would be inconsistencies of phrasing, ornamentation, and so on. We should really have had them edited for consistency—and redone. Stanley Sadie picked on this, and that was one thing I learned.

Some of the other books I was engaged on were very complicated indeed. I think the most complex was *Violin Fingering* by Carl Flesch, edited by the American scholar Boris Schwarz, with several hundred music examples. But it was a splendid work by a great teacher. Gradually the list came to life, and we could hold up our heads in the company of Oxford, Faber, and Dent, London's principal music book publishers.

You've been entirely in music editing?

In London, yes, because at Barrie's I met Donald Mitchell and we became friendly. He was the first author I took to lunch. When Faber Music started—Donald was music books editor at Faber on a part-time basis—he needed a music books editor, so I moved from Barrie's.

At Faber I became involved with Walter Bergmann and Roderick Biss in starting the Faber Recorder Series, which is still going, though on a much smaller scale, unfortunately. You couldn't have found anybody better than Walter, with all his contacts. We wanted to produce, as cheaply and attractively as possible, the very best editions of first-rate recorder music. The series helped Faber Music a great deal by providing a financial basis—like a publishing house whose cookery or medical books underpin its more expensive enterprises.

You played the recorder.

Yes, I'd always played the recorder. I started on the piano and taught myself the recorder. Then I learned Boehm flute for several years. I played quite a lot of flute chamber music, and in an amateur training orchestra. It wasn't really until the recorder magazine started that I returned to the recorder world.

When was that?

About 1962, I think. They asked me to contribute the first profile to it, of Carl Dolmetsch. I wrote profiles regularly and on other things. Then I met Walter Bergmann, who is a most generous personality. He was giving up one of his recorder classes and handed it over to me. I taught his intermediate evening class at Marylebone Institute for about three years.

When Ken Kenworthy retired as editor of *Recorder & Music* magazine, Mr. Makings of Schott's, the publishers, invited me to become editor. So I had two journals, as I was also executive editor of *Composer*.

Was that all contemporary music?

Yes. I once interviewed Sir Michael Tippett on Benjamin Britten, and we talked about the English musical tradition, but basically it was concerned with contemporary music.

As for the recorder magazine, I felt *very* strongly then that recorder players were isolated. They had their own society, and there were the lute players, with their society, and the gamba players, with their society, and there was absolutely no communication between them. The first thing I did was to bring other instruments into the recorder magazine. I met David Lasocki, who had just translated Hotteterre's *Principes de la flûte*, which came to me at Barrie's through Walter Bergmann. I edited this and asked David to write for the recorder magazine. You may remember his pioneer article on the Baroque flute. He was having lessons with Gustav Scheck in Germany, and we decided to invite Scheck to London for two Purcell Room concerts. I think these were probably the first professional Baroque flute concerts in London.

What was the date of that?

1968. Walter Bergmann played continuo, and despite freezing weather both concerts were completely sold out. People were standing all down the stairs of the Purcell Room, and we got wonderful reviews—especially from Stanley Sadie in *The Times*!

Then Mr. Makings, the managing director at Schott's, who was a very difficult personality, and who made life difficult for any editor, cancelled, without consultation, my arrangements with a new printer for the magazine. As I then had *Composer*, and Faber, which was a

demanding job, I thought the time had probably come to let the recorder magazine go, which I did. I resigned at that point [1967].

Then you came back.

Yes, and it was out of this second spell that *Early Music* grew.

Wasn't it your idea to develop within the recorder magazine what you have developed in Early Music?

Yes. Really, there were two ideas struggling at the time. There was early music, and also the idea of extending the recorder magazine to include other wind instruments — which, in retrospect, I don't think would have worked. Contemporary wind players have a different outlook, a different mentality, certainly from that of recorder players, and in a way from the early music world, so that I don't think it would have made a successful magazine. But *Fanfare*, the story of which is told in those editorials, never came into being. [The December 1971 *Recorder & Music* editorial announced that *R & M* would become a new journal, *Fanfare*, in March of 1972; the March 1972 issue carried a retraction by the publisher, with apologies to the editor.]

Was it Schott's or the recorder players that had a fit?

Well, both—some recorder players had a fit, and so did some notable figures, and there was also great hostility, just before the first issue appeared, from Mr. Makings. He called me in. I had all the contents for this new journal — the articles had all been commissioned, and we were about to go to press—when Mr. Makings said, "I would prefer you not to proceed. I want you to keep the recorder magazine as it is. The German side of Schott are *very* upset about your changing it. The recorder is the basis of our publishing house, and I want it to keep that identity." So I agreed to keep the recorder magazine but suggested launching a new, separate magazine on early music. "If you can prove to me that you have a thousand subscribers I'll consider it," he replied. I promised to try to do that. When I asked him whether I could put a subscription form for the new magazine in the recorder magazine, he refused: "I don't want to upset the recorder players any more; I think we'll just have to drop the idea."

So there I was with the contents for a new early music journal and no publisher. I talked with lots of people, and as we seemed to be getting nowhere I was in despair. I did know the head of Oxford University Press's music department, Alan Frank, who was a very creative personality and a good impresario. One wintry morning in January 1972 I rang him up and put the idea for an early music magazine to him. "Are you interested enough for me to send you a synopsis, or will you say no, immediately, over the telephone?" I asked. "Oh, no, send me a synopsis," he replied. That was the beginning of *Early Music*.

The publishers and I worked out the kind of magazine we were aiming at: We wanted it to be scholarly but not academic; we wanted to be able to appeal to the amateur as well as the professional; we wanted to open up the whole field in the way that I had tried to do with the recorder magazine, to provide a forum, a platform, for all those interested in early music. It took six months before it was approved by the delegates of OUP. Alan Frank came to see me at the Aldeburgh Festival, where I'd organized an exhibition of five hundred years of English printed music, and said, "We've got the green light. I want the first issue of the new magazine in January as part of our fiftieth birthday celebrations." That was in June. He put Oxford's best designer onto it, Roger Davies, a brilliant ornament of OUP, London. This was a great step forward in itself, because with the recorder magazine I did virtually everything myself.

You didn't do the paste-up.

Yes, I did that. And the thought that with this new journal I was going to have a professional designer, and probably a very good one, immediately put the whole enterprise onto a different level.

I briefed Roger, who produced a trial layout. It was almost exactly the same as the first issue of *Early Music* — same margins, type areas, with illustrations running down the side, and so on. He'd gone straight to the center of the target, as it were. When the first issue came out, Alan Frank rang me up bubbling over with enthusiasm. We were launched.

Had you left Recorder & Music?

Not at that point. The two journals ran along together for a while, but eventually it was inevitable, I think, that Schott's would be unhappy about having an editor who was also editor for another publishing house. They terminated the agreement and appointed Edgar Hunt.

Early Music has had articles on the recorder from time to time, and an interview with Frans Brüggen, but we've never done anything concentrated until this recorder issue.

I find it very hard to get good articles on the recorder.

Yes, it is. The field has been worked over so much that it becomes repetitive, although someone like David Lasocki can come along and unearth valuable material. I hope he will eventually write a history of the recorder which will carry on from Edgar Hunt's valuable book. But I think that anyone who edits a journal devoted to the recorder is bound to come up against this problem again and again.

We haven't discussed how you became interested in early music in the first place.

It was the New York Pro Musica that first fascinated me. As I've said, I played recorder in New Zealand, and I loved listening to performers such as Gustav Scheck doing the Brandenburgs on recorders, and to the other Archiv records I could get in Wellington. At the time there also appeared a famous recording of the Machaut Mass by Safford Cape and the Brussels Pro Musica; this fascinated all of us.

There wasn't terribly much one could do in that part of the world at the time. For instance, New Zealand possessed very few harpsichords—there was a fine Kirckman which a professor of music had bought at auction in London and which was then in a state of disrepair, as well as those that belonged to Zillah and Ronald Castle. The Castles began collecting instruments in the thirties, and amassed what is now seen to be an extraordinary collection, including some fine keyboards and a Bressan recorder which had come out to New Zealand in the nineteenth century. They used the Bressan in their broadcasts. I knew them and used to play with them—they improved my recorder technique.

. . . To jump to London, at the time I arrived there were no early music ensembles comparable to the New York Pro Musica, apart from the Dolmetsch concerts and viol ensembles such as the Jaye.

I was delighted when Kees Otten's Syntagma Musicum appeared. I became friendly with Kees and kept up a contact that continues to this day. Shortly after that Pro frühen Musik München arrived. This was Tom Binkley's group, which developed into the Early Music Quartet. I remember going to the German Institute, and hearing Andrea von Ramm, Nigel Rogers, and the other members. They were a marvelous group, and I wrote about them whenever I could.

Around 1966 there was an amazing

concert in the Queen Elizabeth Hall by Michael Morrow's Musica Reservata. They had assembled a great many musicians, including regular symphony players. James Blades, for instance, was playing percussion, and Philip Jones and his ensemble, brass. Although it had all sorts of things wrong with it, being often out of tune, we were all bowled over. Afterwards I went up to Jimmy Blades, whom I knew well having edited his book on percussion, and he said, "This isn't like a job, John. This is fun." Afterwards, in the bar of the Queen Elizabeth Hall, everyone was electrified. "This is really the beginning of something" was in everybody's mind.

Around that time David Munrow formed the Early Music Consort of London, with Christopher Hogwood, James Tyler, and James Bowman. They performed regularly in the Purcell Room and toured Britain, creating a national audience, until in 1976 there occurred this great tragedy of David's suicide.

So we had two excellent groups. We knew that we were very much behind the Continent, and behind America. There was a lot of ground to be made up, and that has now happened, but only in the last few years.

Perhaps this is a good time to discuss the Early Music Network.

That developed from the famous conference in 1977 on *The Future of Early Music in Britain*. Tony Rooley was its driving force, and Howard Mayer Brown chaired it. It was an astonishing success. It was the first time singers, instrumentalists, the Arts Council, and scores of others had met face to face. Meetings and discussion had such momentum!

One of the most productive of the talks was by Richard Phillips, Arts Council officer in Leeds, covering the Yorkshire area. He proposed that an Early Music Network be set up similar to the Contemporary Music Network. The Arts Council, which had never in the past given any money to early music, supported it, and Jennifer Eastwood became administrator. Groups are offered to promoters on a national basis, and an ensemble can get five, six, even ten or twelve concerts throughout Britain within two weeks. They all give a London concert at the Wigmore, usually at the start of the tour.

From small beginnings the Early Music Network has flourished. It's taken early music groups into quite new audience areas: the midlands, industrial Britain, Scotland. The promoters get a guaranteed subsidy from the Arts Council—it's solely because of Arts Council backing that the Early Music Network can work. The whole point, basically, is one of finance, and if the Network is going to bring American and European groups it does need some subsidy from the country of origin. For European groups we've had subsidies from recording companies and from governments like the Dutch, who are extremely enlightened. The Musicians of Swanne Alley played with tremendous success on the Network in 1981; they were the first American group.

Shortly after the conference I became a member of the music panel of the Arts Council. Nicholas Kenyon was already on it, and together we were able to speak for early music. Now things are difficult because of the recession, which makes one work harder in order to retain what has been built and to make the best possible use of available resources.

As for the conference, our Standing Committee has kept together; we're all more or less the same people. Since then we've had a one-day Baroque conference and one on early music and education which had a curious title [the New World of Early Music — an Educational Challenge] and was moderately successful. We have now formed a National Early Music Association (NEMA). This has taken over the function of the Standing Committee and will represent all early music interests—the societies, the royal colleges, the teaching establishments, and individual performers and ensembles. As acting chairman I have luckily been able to steer this through all the formative stages. I hope NEMA will become influential and very productive.

Another impressive scheme developing at the moment is that of the early music forums. The idea is simply to coordinate the interests and activities of all the people in a particular area. Britain, by comparison with America, seems small and manageable, but it too has scattered parts, particularly in the western and northern counties and Scotland. It isn't as integrated as you might think, and certainly not in early music. The forums arrange weekend courses, with lecturers from London and the universities, and instrument makers to give demonstration sessions. The first forum grew up about two years ago in Manchester, and the second one was launched in Exeter in December of 1980. The third is in Colchester, the fourth in Border Marches, the Three Choirs area, and the fifth is based in Birmingham. I think these will spread, and they complement the work of the Early Music Network, because your forums make up your audiences.

Let's go back to your magazine. Its character has changed over the years.

How would you define that change? I could say how *I* feel it's changed, but one never knows how it looks to somebody reading it, particularly somebody in another country.

For one thing, in the beginning it had less formal elements: Christopher Monk's column, which was very chatty; the Register of Early Music; more on instruments and repair.

That is a valid point, and there are many others. When we started, the impetus came more from amateurs and professional performers. When we decided to have a column I first of all invited Anthony Baines, who declined: "No, it's not my line. The person you want is Christopher Monk." Christopher is one of those fatherly people who loves to give help and advice. He did the column very successfully, and then he said to me, "I feel the time has come to finish it. We've grown through one stage and into another, and you don't need this kind of commentary any more." That's how it came to an end.

As for the Register of Early Music, which Christopher started with Eric Hedger, what I feel is that the whole thing has grown so enormously that it's virtually impossible to keep a proper international register, and keep it up to date. In Britain, the early music forums might compile their own. Overseas organizations could compile their own international registers. Christopher doesn't agree. He's sad that we stopped it, and every now and again he rings me up to ask if we could get it going again. Certainly a lot of work has gone into it, a lot of documentation. [The Register is now being revived.]

Again in those early years we had more articles on instrument making and maintenance, partly because there was little published, and because the journal grew out of a practical ambience. But what has happened is that more books have come out, more little manuals and so on, and a new organization with the title FoMRHI, the Fellowship of Makers and Restorers of Historical Instruments, started by Jeremy Montagu, produces a grassroots, practical quarterly bulletin, a kind of workshop manual which answers the needs of many instrument makers. Jeremy and I are in touch, and he will pass on material that he thinks should be published in *Early Music*, and vice versa, just

as I do with the *Galpin Society Journal*, or the Lute and Gamba Societies.

I don't ever want to lose the practical side of *Early Music*, and I don't want us to get to the point where we don't do practical articles. They're hard to find because instrument makers are not necessarily used to writing. An instrument maker who's a good writer is precious. Ian Harwood is one of those—Ian is also a scholar and performer. And there are one or two others. But we do struggle hard with many of our articles, not only those from instrument makers. Sometimes the process of revision goes on from six to nine months, perhaps even a year.

You wrote this year that you've been chastized for becoming too academic as a magazine. How do you feel about that?

It's very difficult — it's a tightrope. We've published some academic pieces, which might equally well have appeared in a scholarly journal. But I think that by now the academic world knows the kind of article that is at home in *Early Music*, and the kind of audience. You can't just publish any conference paper in *Early Music*—it may not fit; it may not be right.

Sometimes scholars can be very trying. They can create problems where they needn't exist; they can be disparaging; and they can become very possessive and very rarified and absorbed in the esoteric aspects of a particular topic. This is a danger for us, and it's something I try consciously to avoid.

Your greatest value is generally seen to be in the area of performance practice, bringing all this material to the performers.

Yes, that's the basic role of *Early Music*. It's to help keep that link alive, keep the lines of communication open, to present new research material in an accessible form, in a communicable form, because performers are not necessarily scholars, and they have limited time. One wants to help them as much as possible. In a nutshell that's the *raison d'être* of the journal, that and all the accompanying things—historical and visual background, and so on.

In your editorials you often link early music and the quality of life. You talk about preserving values that are threatened, that are in short supply.

They *are* in short supply, and they are values that are perpetually threatened, not just in our present economic difficulties, but because of the way that our culture and our civilization have developed.

You make connections . . .

There *are* connections with the implicit values, attitudes, and the whole *modus vivendi* of the people who sense what they're doing in early music. It's hard to find words, because as soon as you put a thing in words you somehow label it, and it becomes almost a cliché. It's below the consciousness, really, quite a lot of it.

. . . This is a very exciting period because it hasn't happened quite like this before that we've actually been able to put the whole continuum of music together and appreciate the textures, timbres, and styles of different periods in performance. We simply haven't had the instruments till the past ten or fifteen years, nor the performers. It's a quiet—or not-so-quiet—revolution.

You are coming up to Early Music's *tenth anniversary. Would you like to comment on the past ten years—and look forward to the next ten?*

Well it's gone like a flash, and that's the main impression that I have—of having no time, really, to look up. The first few years were like being caught in a great torrent and simply being borne along by it—we all felt that who worked on the journal. We worked night and day, literally, and the months and even the years went by in such a rush. I feel that we're able to stand back a little now because the first phase of the early music revival is almost at an end, and a new consolidation period with a different tempo and a different feeling is coming into being.

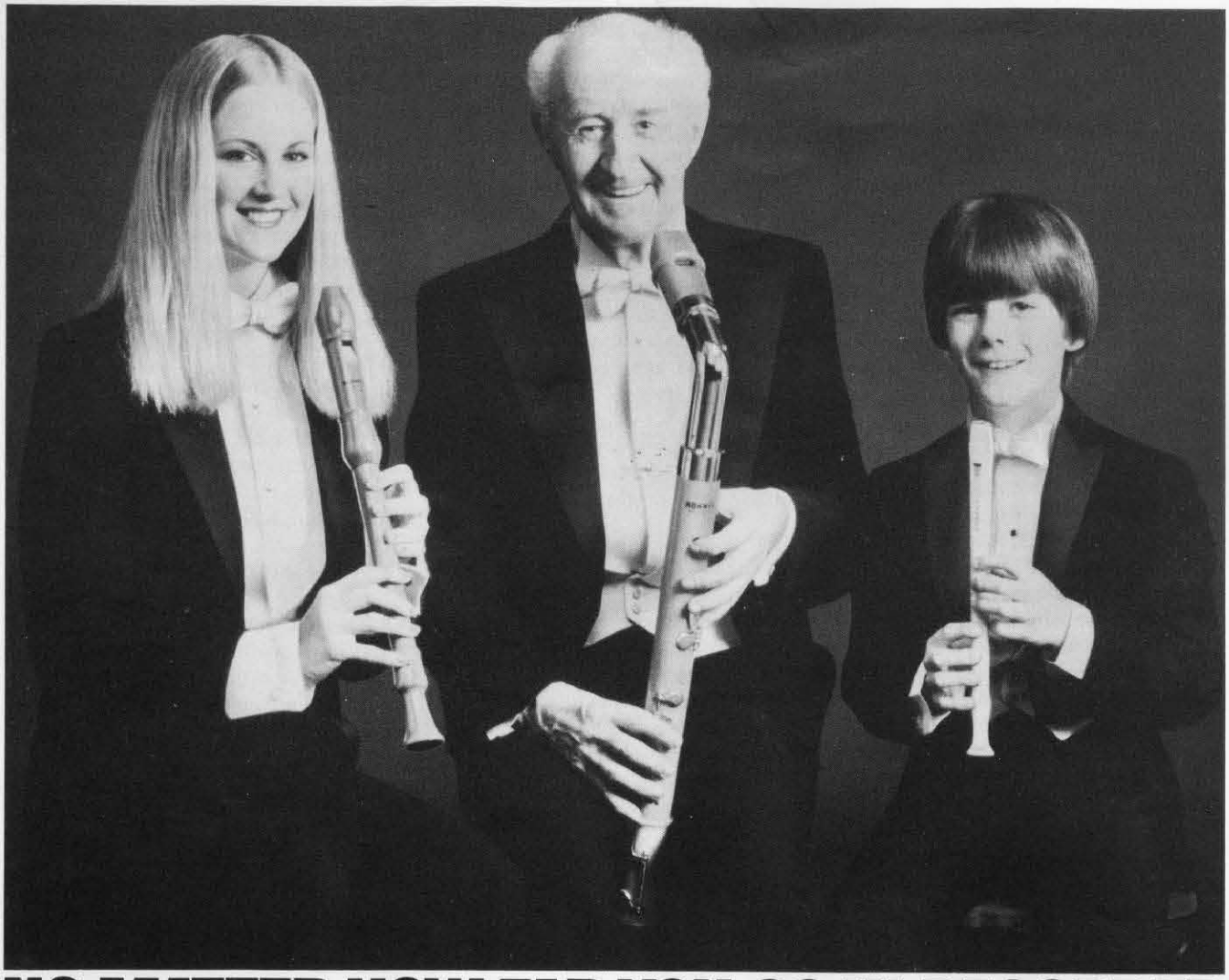
What I would expect in the next decade is that a few more specialist journals will arise on aspects of the early music scene, and that *Early Music's* general pattern will change. Possibly it will have more speculative and philosophical articles. Many things that needed to be done are now achieved. There is, however, still a great deal to do; as you've noticed we have been going further and further back, with articles like Madeau Stewart's on ethnic recordings and Mary Berry on Gregorian chant. How much one can manage in that area I'm not quite sure; perhaps it needs a separate journal. As you know, at the other end of the scale, early music now means Haydn, Mozart, and early Beethoven.

A journal is always evolving, and is responsive to the preoccupations, problems, interests, and affinities of its particular period. As there is change, and as certain questions are answered insofar as they can be answered, one moves on. A journal is a place where people can try out ideas, try out concepts, and then develop them in books and so on. You can't say that *everything* in a journal must be absolutely first class and infallible. It's rather like expecting a perfect newspaper. You have to risk things sometimes, risk a point of view that might prove unfounded. You make a kind of Procrustean bed if you expect certainties everywhere — a journal must have a feeling of flow and adventure.

There's a lot to be done in the area of performance practice.

There's a tremendous amount to be done in codifying and presenting material in an intelligible, elegant, and agreeable form. When you think of all the work that some of the performers have had to do—look at Ralph Kirkpatrick or the Baroque flautists and oboists. Obviously no scholar wants anybody else to have to go through the same thing. The essence of scholarship in this field is that you hope you have clarified and ordered things, that you've opened up fields for other people. I find this when wearing my other hat, as it were, which is antipodean music history. What I went through in sorting Alfred Hill's papers and writing my book I wouldn't wish on anybody else. I hope I've cleared up a bit of territory. I don't mind if my work is intensively criticized, but I hope it's strong enough to allow other people to build on it and not to have to go through it all again. It's the same with the history of New Zealand music which I'm now writing. I want to establish a basic framework and pattern, which hasn't been done before. This is grass roots research, and I've just about reached the limits of what is possible, given my resources. I hope this book will provide a map to a previously uncharted territory. People may disagree with certain aspects, and the indistinct parts will be filled out later by others, but at least the past will have been given an intelligible and, I hope, stimulating shape.

One's only got one life; you can't always do what is ideal. If I could simply say, I want a complete year off to work on this New Zealand project, then I would stand a chance I think of doing a better book, but I can't do that with *Early Music*. I'm tugged in two directions and have two basic sets of loyalties. One is to my country and the culture that it represents, and the other is to *Early Music*.



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The Twentieth-Century Renaissance of the Recorder in Germany

Hermann Moeck

This article, which appeared in two parts in Tibia *(I and II/78), was translated by Friedrich and Ingeborg von Huene and edited by Jean Seiler and Prof. William Hettrick. The original article's opening section on the history of the recorder has been condensed.*

As an orchestral and chamber-music instrument, the recorder did not survive the Baroque period. The basic type of instrument developed by the Hotteterres and their circle and refined by such makers as Denner, Rippert, Rottenburgh, Bressan, the two Stanesbys, and Oberlender was almost forgotten. The skills needed to build it were virtually lost as well, as was a working knowledge of the measurements of the irregular conical bore.[1]

Nevertheless, several forms of the recorder continued in use, especially for *Hausmusik*. Among them were the French flageolet, with four fingerholes and two thumbholes; the English flageolet, provided with keys and often made in double and triple models; and the czakan, derived from the walking-stick flutes of Hungarian shepherds. These were interesting residents of the nineteenth-century musical community, even though they never attained proper "citizenship" in the art music of the time.[2]

Although the classical recorder did not disappear completely in the nineteenth century, it is mentioned most often as a curiosity, and was not used in serious music except for specific antiquarian purposes. In 1801, for example, fifteen-year-old Carl Maria von Weber called for two alto *flauti dolci* in the Trio no. 14 of his opera *Peter Schmoll and his Neighbors*, explaining, "An article in a music journal inspired me to write in a completely different way and to bring old forgotten instruments back into use."[3] In 1853 Hector Berlioz specified *flûtes douces* for *The Flight into Egypt*, although he did not seriously consider such instruments for a performance: he was trying to pass the overture off as the work of the imaginary seventeenth-century composer Pierre Ducré.

Lithograph by Frédéric Bouchet from the series Les Bonnes Têtes Musicales, *Paris, 1847. The instruments are French flageolets.*

But the enthusiastic revival of old music, which was started by Thibaut, Mendelssohn, and Fétis in the 1820s—and which we are still experiencing—eventually led to the use of old instruments themselves. These instruments, after all, are not something underdeveloped for which we have to pity our forefathers; they partake of the special flavor of their time. Technical developments play an ambiguous role in the arts. As Fétis, a contemporary of Boehm, noted, "L'art ne progresse pas, il se transforme."

When do we hear of the recorder being taken up seriously again? The essential impetus for its renaissance came from England, where Arnold Dolmetsch, the builder and restorer of keyboards and a collector of old instruments, started making recorders in the early 1920s. (He had acquired a Bressan alto in 1903; its temporary loss in 1918 provided the impetus for his production.)

As to Germany, the recorder revival began, to my knowledge, with the Bogenhausener Künstlerkapelle (Bogenhausen Artists' Ensemble), founded in 1890, whose last leader, Josef Wagener (a member of the Munich State Opera Orchestra until 1938), wrote to me in 1949 after my inquiry:

It was an amateur matter; the gentlemen

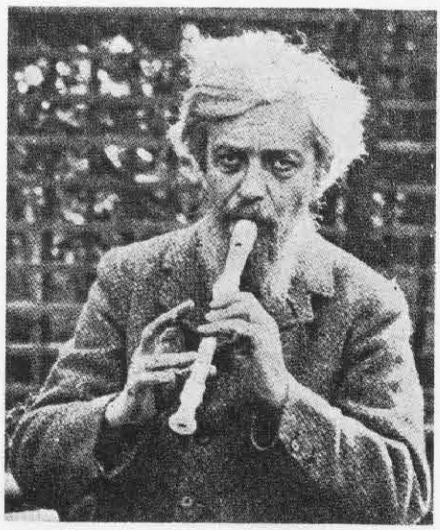
were great music lovers, but each had another occupation. For instance, Professors Düll and Petzold (first and second recorder) were sculptors (creators of the Munich Angel of Peace, fountains, etc.); Sedlmair (alto recorder) was an architect; Dr. Aichinger played bass recorder; postal superintendent Horbelt played tromba marina; Dr. Rentsch, a physician, played a small guitar; and finally, yours truly, the only musician in the group, on the timpani. It was a circle of friends *à la bohème*. Sad to say, Professor Petzold died during the war at the age of seventy-eight, and also Mr. Horbelt. Because of the war there was no question of successors, and everything fell apart....The ensemble must have existed for fifty to sixty years, because during this time Professors Düll and Petzold also played recorder at the Art Academy. Later my colleague Hermann Scherrer joined up as leader and arranged appropriate pieces of music — such as old dances, marches, minuets, and so forth—for the aforementioned group. After Scherrer's retirement the leadership was abandoned until I was asked by Dr. Rentsch to assist the "Bogenhauseners," which I did until the group disbanded.

These were unforgettable, beautiful hours in the *atelier* of Prof. Düll, admittedly often somewhat long, but also merry. Scherrer and I selected pieces by old masters such as Handel, Scarlatti, Telemann, Gluck, Mozart, etc. There was not a party in Munich at which the "Secret 7" (as we were called by the writer Hermann Roth, who functioned as our comic announcer) did not appear. The group was even enlisted for the Bach Festival [Munich, 1925] and had to perform in costumes of 1600. On one occasion even Cathedral choirmaster Besterich joined us with his choir and orchestra, all in costume. Evening festivities honoring visiting dignitaries in the old town hall (unfortunately now gone), the Deutsches Museum, the court theater, etc., were almost impossible without the "Bogenhauseners." Often we also had to play our old stuff on the radio. I should like to note further that our recorders were actually old and original instruments [by Denner, among others]. Düll's recorder was even made of ivory and sounded marvelous....Once during a festival we played for my colleagues at the Munich State Opera Orchestra. They were astonished at the beautiful, full tone of the recorders; for me, that was the most telling critique.

Karl Nef must have had these "Bogenhauseners" in mind when, in 1926, he wrote the following about recorders: "The sound effect is so charming that there is nothing at all in modern wind music that could compare in delicacy and refinement."[4] Moreover, Gustav Scheck became interested in playing original recorders about 1924 (along with Gurlitt; see below); and then, in the thirties, he established the high standard possible for these instruments. He can perhaps be considered the father of artistic recorder playing [in the twentieth century]. With his numerous students (Conrad, Fehr, Frau Höffer, Linde, Niggemann, Frau von Sparr, Delius, and others)[5] he paved the way for the gratifying development of the instrument in the 1960s.

The thing seemed to be in the air, for Wilibald Gurlitt (1889–1963) also started to work with recorders in the Musicological Seminar in Freiburg in 1921, although he knew neither the "Bogenhauseners" nor Dolmetsch. It is to his credit that he carried on the ideas of Hugo Riemann, who had introduced original instruments in the Leipzig Collegium Musicum. Let us hear what he had to say about recorders (in a letter to me dated April 2, 1949):

With reference to your inquiry, I want to tell you that interest in the recorder started here in Freiburg im Breisgau with my two-hour lecture about "Instruments and Instru-



Arnold Dolmetsch in 1933.

mental Music in the Baroque Period," which I gave for the first time during the winter semester of 1920/21, Tuesday and Friday from 3 to 4 p.m. at the local university. Included were seminars on Michael Praetorius' *Syntagma musicum*, held on Wednesdays from 4:30 to 6 p.m. This was the time when I was occupied with the idea of reconstructing a "Praetorius organ," which was inaugurated in the same institution on December 12, 1921. For the reconstruction of recorders, and at the same time as a model for the equivalent organ register, I borrowed and studied the quite unique and complete set of recorders in a case (ten pieces) [actually only eight Kynsekers, from the seventeenth century] from the Germanisches Museum in Nuremberg. The organ-builder firm of Walcker & Co. in Ludwigsburg (Württemberg) made five instruments, copied exactly from the originals, according to my suggestions. With this set of recorders we played five-part sonatas and suites of the seventeenth century in my collegium musicum. This may well have been the starting point for the newly awakened interest in the recorder at that time. My former students, who had participated in such great numbers in my lectures and seminars and in my collegium musicum, continued this work fruitfully. In those days we had not yet heard about Arnold Dolmetsch....As for me, I have always placed great importance on the fact that our music making on recorders served musicology and the understanding of the principles of sound of the seventeenth century. Only in the framework of such a search for knowledge was the recorder introduced into my collegium.[6]

The intentions of Werner Danckert (1900–1970) were similarly "musicological." Let us hear his own words (in a letter to me of June 24, 1949):

The first set of recorders I had built, as far as I remember, by the instrument maker C. Graessel [Georg Grässel, woodwind maker] in Nuremberg. The originals were in the Germanisches Museum in Nuremberg. They were of an early Baroque type [they were the same Kynseker instruments, in C, g, d', g', and d'' at old chamber pitch, that Gurlitt also had copied]. Somewhat later — it must have been 1924 — I had the copies built by Graessel copied again by Hüller-Erfurt [he means Kruspe, branch of the firm of Hüller in Schöneck, Vogtland]. In addition, Hüller built another kind of recorder in $a^{b'}$ and $b^{b'}$, based on the second-highest instrument in $g^{b'}$ [Danckert seems to have regarded the pitch as absolute and not as old pitch] — thus, respectively, a whole tone and a major third higher. These two variants were especially suited to our performances of medieval and early Renaissance music. They were played in at least three performances: "Gothic Music" in Jena, on April 11, 1926 (the Jena Music Education Week); in Erfurt on April 13, 1926 (for the Society for Arts and Crafts); and finally in a performance entitled "Chamber Music of the Middle Ages" on January 5, 1927, in Dessau. These three performances were underwritten by the Erlangen Society for the Preservation of Medieval Music, directed by Prof. Oskar Dischner. In Jena and Erfurt, Max Hüller himself played the recorder. I myself gave the introductory lectures at all three performances.

The very first performance of medieval music presented by Prof. Dischner's ensemble, together with Prof. Becking of Erlangen, was given on October 1, 1925 in Erlangen on the occasion of the fifty-fifth Meeting of German Philologists and School Teachers. The introductory lecture on "The Music of the Middle Ages and Its Influence on Intellectual Life" was given by Prof. Rudolf von Ficker of Innsbruck. In this performance I myself participated as a recorder player; I played the recorder in $g^{b'}$ built by Graessel. The second recorder was played by the musicologist Karl Dèzes from Bremen, to whom I had introduced the playing technique a few months before. We played, among other things, ballades by Guillaume de Machaut and chansons

by Dufay.

In the next years, 1925 and 1926, Hüller built a few other copies of late Baroque recorders, for example a three-part Denner alto recorder from the Germanisches Museum in Nuremberg, and, if I remember correctly, also an alto recorder from the Bach Museum in Eisenach.... Immediately after my habilitation during the 1926 summer semester, I founded a recorder quartet at the University of Jena. The players were all students of musicology.

Concerning the difficulties of copying museum instruments, Luise Rummel reports from a conversation with Max Hüller's son.[7] The German copies were not to be compared in quality with the instruments of Dolmetsch.

We come now to Peter Harlan (1898–1966), who started what is called the German recorder movement. His quest, in the spirit of the German youth movement, was for an uncomplicated folk instrument suitable for advancing the cause of society and for promoting intimacy.[8] In his naive—or would-be naive—philosophy for the reform of life, he considered historical accuracy and professional musical training suspect. For his purposes, he leaned from the very outset more toward the Renaissance type of recorder, but also freely expressed the need to realize his fantasies as an instrument maker, a need that is evident in much that he also said and wrote. Harlan wanted an instrument "whose sound could not be enhanced, no matter how great the art; whose essence could not be altered by any virtuosity." Not until thirty years later did Theodor W. Adorno find an adequate antithesis to this: "One needs only to hear the sound of the recorder—at once insipid and childish—and then the sound of the real flute: the recorder is the most frightful death of the revived, continuously dying Pan. It seems that one wants... to change whatever color there is into the meager practice of town pipers from the time of the guilds."[9] Unintentionally, through this sharp criticism, Adorno only contributed to the gratifying development of recorder playing in the sixties.

In that period before 1930, Harlan was only expressing and putting into motion what for many people was "in." By 1931 he was already lamenting the fact that he had no power over the spirits he had summoned,[10] which evidently pulled others (who surely knew better from the professional standpoint) with them into the euphoria that was later called "Musische Bildung" [musical development], and which in a certain way fostered an inexcusable dilettantism. Naturally, it is easy for us today to condemn[11] or ridicule these life-reforming, pedagogical ideas. One should try to understand them in their historical context, and they do express a legitimate social concern in view of the rigidity of our industrial age, a concern that can rarely be realized through an organized formula. In addition, such tendencies were not only German, as many claim.[12] Finally, one should also consider Dolmetsch in England in the context of a cult, on a somewhat higher level.

By comparison, with the same amount of naivete as in Germany, Ravizé tried to introduce into the Paris schools the pipeau (a six-holed metal recorder marked "IMT": instrument de musique pour tous), with a screwed-on, adjustable rubber mouthpiece, whose lowest tone was c''; and similarly van de Velde in Tours.[13] And really, how different was the so-

Peter Harlan, 1933.

called Bamboo Pipers Guild? Hilda King, director of a school in London, began making instruments along with her students in 1926. In 1932 the president of the Guild was none other than the composer Vaughan Williams. Luise Dyer brought this idea to France and was able to move such composers as Ibert, Milhaud, Roussel, and Poulenc to work with her. Her program was published in English, French, Italian, German, and Japanese. The "pipe movement" also had followers in Holland, Switzerland, Australia, and Germany (Schumann), and a few remain even today.[14]

In Germany, in addition to the more or less historical recorder, people had been trying since 1928 to introduce the czakan,[15] a soprano recorder with six fingerholes, into the schools. The protagonists of this movement were, among others, the Magdeburg public school teacher Otto Schneider and the Nuremberg music teacher Eduard Günther. The former called it the "Schneider school recorder" and the latter the "youth, shepherd, and school recorder." However, W. Berndt called it the "czakan," according to the practice in Markneukirchen, and added: "The guidelines [meaning the Prussian laws for musical instruction initiated by Leo Kestenberg] require that musical instruction awaken the desire and love for music....The possibilities attainable in instrumental instruction should be used according to the situation.... Unfortunately, today's economic situation prevents many a father from purchasing a piano, and so it is the violin and the school recorder that are affordable for everyone."[16]

After this description of the general background we return to Peter Harlan.[17] In his school days he was a member of the "Wandervogel" in Berlin-Steglitz, and after World War I he returned to Markneukirchen to study violin making and became independent there in 1921, primarily as a mail-order merchant. He never made recorders himself, but had them made to order, at first by the woodwind maker Kurt Jacob, who is said to have copied a recorder for him as early as 1923.[18] However, conversations with Rudolf Eras and Hans Jordan[19] (who were connected through work with Harlan) in 1949 have led me to believe that this is incorrect. Harlan had probably already become acquainted with recorders in Gurlitt's seminar in 1921, but the most motivating experience appears to have been his visit to Dolmetsch's first Haslemere Festival in 1925. He went there on a grant from the Prussian government along with the musicologist Max Seiffert. Dolmetsch's copies of outstanding workmanship, played in Bach's Brandenburg Concerto no. 4, made a great impression on him. Contrary to some statements,[20] he did not buy any instruments there in order to have them copied at home, but instead borrowed an instrument from the Berlin collection for this purpose. He himself said that it was a Denner; by comparing instruments, Luise Rummel gained the impression that only the Berlin collection's Rottenburgh alto in $e^{b'}$ (at today's pitch) could have been involved.[21] At any rate, the first "successful" experiment, an alto recorder in e', is still in the possession of the Harlan family today, along with another less successful one. The development in cooperation with Jacob took one year. The instrument museum in Markneukirchen owns a technical drawing that probably belongs to this instrument. Could it be related to the Rottenburgh recorder, whose probable

copy was raised to *e'*? We shall return to this point later.

It is difficult to find one's way through the contradictory statements of the time. In any case, the first available Harlan recorder was offered for sale at Pentecost, 1926 (there were already about a hundred orders from Jöde's circle). It was a recorder in *e'*, furnished with a copy of Ganassi's fingering chart of 1535.[22] It is probably not correct that Harlan already had a quartet of recorders in 1926, anticipating Dolmetsch. Eras and Jordan said that the quartet came a year later, and that the keys were E and A. According to Harlan's own statements, these instruments had large bores but lacked exact historical models. He wrote, "The need to experiment wildly in instrument making became an obsession that was contagious for all the musicians who asked me to make instruments for them. Fritz Jöde, Waldemar Woehl, [Alfred] Zastrau, [Walter] Kurka, [Georg] Goetsch, [Walter] Pudelko, and many others, were there at

English flageolet, after 1800.

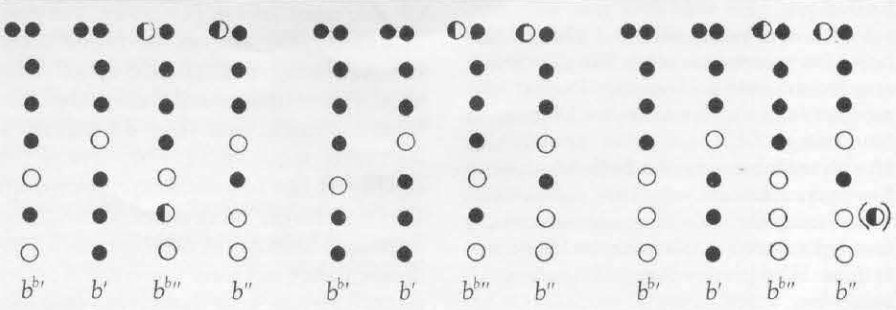
School czakan of 1930 (here with D-sharp key).

Typical German recorder of 1930.

the very beginning and helped through their suggestions for perfecting the various models."

Along with these "fellow fighters of the first hour," as Harlan called them, were additional names: Walter Blankenburg, Emil Brauer, Ferdinand Enke, Wilhelm Friedrich, F. J. Giesbert, Karl Gofferje, Robert Götz, Theodor Krüger, Edgar Rabsch, Manfred Ruëtz, Joachim Stave, Wilhelm Twittenhoff, Franz Grünkorn, and others.

The demand for recorders was a boon to the Vogtland music-instrument industry, coming at a time when business was slow; and so Jacob and Kehr, with whom Harlan had started, were soon no longer alone. Hüller in Schöneck and his branch, Kruspe in Erfurt, had already been active for some time. The last-mentioned firm later manufactured Bärenreiter recorders under the direction of Manfred Ruëtz and others. König in Wohlhausen also joined in; among others, he worked for Herwig (thus Herwiga-Rex). Johannes and Oskar Adler



Fingerings for B flat and B natural.

in Markneukirchen both sold under their own name, as did Möllenhauer in Fulda, Mollenhauer in Kassel, and Kurt Nowinski in Frankfurt. Other producers were Oskar Schlosser in Zwota and Rudolf Otto in Markneukirchen, both of whom were among those who worked for Moeck. Some other smaller workshops could most likely also be mentioned.

Firms that sold instruments under their own name but were not producers, in addition to those listed above, were those of Wilhelm Herwig, Alexander Heinrich, Walter Merzdorf, Gustav Hernsdorf in Markneukirchen, Adolf Nagel (Alfred Grensser) in Hannover, and Hermann Moeck, Sr., in Celle. The latter ordered some of the instruments not yet voiced or tuned and did the work himself; this was the basis for him to begin making his own recorders in 1949. In addition, recorders could be found in almost all the catalogues of music dealers of the Vogtland.

Of the music publishers who first concerned themselves with recorder literature, both method books and music, we must especially mention Bärenreiter (music for recorder; the periodical *Collegium musicum;* the Kassel "Musiktage"; school publications by Waldemar Woehl and Manfred Ruëtz), Kallmeyer (the magazine *Musikantengilde,* a source of information for recorder playing), Moeck (the magazine *Der Blockflötenspiegel* 1931–1937, founded to clarify questions of tuning and fingering—which will be discussed later—and from time to time issued jointly with Nagel in Hannover; *Zeitschrift für Spielmusik;* Moeck's Kammermusik; Moeck's Gelbe Hefte), Nagel (Blätter der Sackpfeife; Nagel's Musikarchiv; etc.), Schott, and Tonger.

Two things, which would later cause many problems, must be ascribed to the carefree or (if you wish) self-willed procedures of Peter Harlan. These acted together with a development that was too fast and was a result of large demand. One was the unintentional "discovery" and dissemination of so-called German fingering; the other was the fact that Harlan knew nothing about old chamber pitch and thereby caused a confusion over pitch that lasted several years.

First, the matter of fingering: this concerns above all the half-tone from the third to the fourth step (A to B flat on the F recorder), as well as the raised fourth step (B natural). Through logic and compromise, when one plays the half-tone from A up to B flat and the half-tone from C down to B natural, both tones, B flat as well as B natural, must be cross-fingered. This has been documented since Virdung *(Musica getutscht,* Basel, 1511) for B flat, but not uniformly for B natural until much later (to some extent, the modern German fingering for B flat was used for B natural). If we compare the fingerings for the corresponding notes (F and F sharp) on historical transverse flutes and oboes, we notice that these, fingered in the same way, often sound "sick," and it is the same with Renaissance recorders. Yet the creators of the Baroque type of recorder (Hotteterre and his followers, as mentioned above)—through a cleverly worked-out system of an irregular and strongly conical interior bore, partially undercut fingerholes drilled at an angle, and a very special voicing—succeeded in producing an instrument capable of playing all chromatics exactly through more than two octaves without keys.[23] The physics of the recorder helped make this possible. A sharply tapering conical bore allows for enough volume for playing the lowest tones while permitting cross-fingerings to have a sufficiently lowering effect. To be sure, if one compares Baroque recorders in museums in this regard, one finds that many fall short of this ideal either in the typical Baroque fingerings or in good intonation, especially in the overblown notes.

Every recorder maker working today knows that the above-mentioned Baroque "ideal" system, with this irregular conical bore, the slanted and undercut toneholes,

the peculiarities of the windway, etc., is like a puzzle in which all parts have to fit together exactly. Any modification of single parts is, then, very limited. To put it more clearly: the voicing, fingering, and sound of a Baroque recorder can be combined in one way and no other. This may also explain why, when such requirements are transferred to a material such as wood (which produces its own characteristics of sound, similar to ivory), where it is necessary to adhere to tolerances of a hundredth of a millimeter at critical points, it is so difficult to build good recorders, especially in quantity. If the Baroque fingerings and all the other tones are compatible, then the ideal situation has been achieved. If these fingerings are correct only at the expense of the other tones, then one must make compromises for the sake of the sound.

Incidentally, these problems were certainly evident to Arnold Dolmetsch from the very beginning, and he attempted to diminish them somewhat by changing the Hotteterre fingerings[24] slightly, as shown below. This is English fingering[25]—which differs from the authentic Baroque—a modification that could still be considered historical if one takes into account the body of instruments surviving in museums. I assume that Dolmetsch did it in order to make the lower tones fuller, so that he could then make the conical bore somewhat shallower.

German fingering does indeed simplify more; but at the same time, one must make allowances for intonation problems or technical difficulties with the note B natural, especially in the upper register. I don't know who coined the term "German fingering." I have not been able to find it mentioned in print before 1934, but in 1932 the difference was noted for the first time in Germany, with reference to the correct, historical fingering.[26] Harlan also distributed recorders with historical fingerings from 1933 on, followed by Herwig (Herwiga-Rex), who offered simpler recorders with this fingering beginning in 1938. Until then, one was dependent for old fingerings on the more expensive Dolmetsch recorders, which were available from 1932 through Günter Hellwig in Lübeck, who had studied with Dolmetsch and was his German representative.

Up to that time, at least beginning with Harlan, recorders made by German manufacturers all had the fingering for the fourth note that would later be called German fingering. How did Harlan arrive at this fingering? He told me himself in 1949 that when he was copying the instrument borrowed from Berlin in 1926, he did not know the correct fingerings and took the initiative of boring the pertinent tone holes differently,[27] which is entirely in keeping with his way of not giving much weight to such details. It is certain, however, that Harlan included with his recorders of 1926 a "copy of the fingering chart from the recorder method of Silvestro di Ganassi dal Fontego of 1535," in which the fingering for the fourth degree is definitely forked, but the one for the raised fourth degree is not given. Harlan wrote about this: "The individual search for halftone fingerings is the surest method of acquainting oneself with the nature of recorders." Probably closest to the truth is what Harlan wrote in 1951 in answer to some attacks: "Strictly historically, [the omission of the forked fingering for the fourth degree] happened at first through the mistake of a beginning recorder tuner, a mistake with which we can easily sympathize. The forked fingering was not desired, even though from the start I continually pointed out its correctness. It began with school recorders with simple fingering."[28]

Recorder playing session, c. 1930.

It now seems that German fingering was the inevitable result of Harlan's compulsion to invent instruments. He wanted wide-bore instruments without considering historical examples very much, and the simple music in question had a range of 1 1/2 octaves. Under these circumstances, historical fingering had a value of nil.

Moreover, the fingering thus discovered by accident or—if you will—through necessity, permitted greater freedom in the choice of conical-bore dimensions. They did not have to be so complicated, and the recorders were therefore easier to produce. Recorders with German fingering usually have a softer tone, especially in the lower register.

Today one tries to reestablish a balance by offering to players copies closest to originals: on the one hand, Baroque copies, and, on the other, Renaissance copies. The popularity of German fingering will assure its fairly long life primarily in continental Europe, but in English-speaking countries it never had much importance. In any case, on a higher level the question has been decided everywhere in favor of Baroque fingering, especially since the 1960s: the soloistic quality of the Baroque recorder cannot be disputed.

It has often been said that the complications of the different fingering systems damaged the development of recorder playing. Certainly German fingering gave assistance to dilettantism. On the other hand, whether one likes it or not, it produced a new type of recorder sound. One also has to differentiate between wide-bore recorders of the period before and around 1930, and later ones with narrower bores. When pressed for a statement that he did not want to make, Harlan said he later felt embarrassed at being called the instigator of German fingering.

Another complication was the matter of pitch. In 1930 Karl Gofferje jokingly wrote that it would be appropriate for a recorder player to go to an ensemble session "equipped like a golfer, with a bag full of the various 'necessary' recorders."[29] An invitation to a recorder meeting at the Hassitz Youth Center in Silesia (from March 28 to April 3, 1932)[30] sounds somewhat sadder: "Full of resignation, [recorder owners] say that they have not even touched their recorders since Christmas. And along with them a dozen other players have abandoned the beautiful instrument. They can no longer find their way in the chaos of many contrary directions, and prefer to give up." What had happened?

Dolmetsch had declared his first alto recorder copy (at low pitch, today's *e'*) a historical F recorder, and he had the F–C quartet practically from the beginning. In 1932 he brought the quartet up to modern pitch. Not so Harlan. The first recorder he offered was called an E recorder. If it is correct that his original model was the alto recorder by Rottenburgh in Berlin, in today's $e^{b'}$, then why did Harlan make the reproduction a half-tone higher? He gave as an explanation, among other things, the closeness to guitar tuning, but later he could not remember for certain what the reason was.[31] Or did he perhaps copy his first recorder from an entirely different original in Berlin, one whose pitch was today's *e* (like those by Oberlender, Rippert, Heytz, and others)? The Rottenburgh recorder in today's e^{bv} mentioned by Luise Rummel[32] (no. 2799) is described in the catalogue as "unplayable."[33] We will not be able to get to the bottom of it; perhaps it is not so important anyway. In any

case, along with the first Harlan recorders from 1926 in *e'* came in a prospectus for a quartet in E and A, which would be available beginning in 1927. That Harlan arrived at A lay in the relationship of the pitches (later there were even recorders in B).[34] In the same prospectus he also offered a "recorder in D with six keys, fingerings as on the Meyer-system flute, historical form," a type that would be widely available well into the 1930s.[35] Around 1930 we find a Harlan prospectus containing soprano recorders in *a'* and *b'*, altos in *d'*, *e'*, and *f'*, tenors in *a*, and basses in *d* and *e;* and in addition, six-keyed recorders in *d'* and *a'*, with improved models mentioned as being in preparation.[36] In 1931 he wrote: "Sets of recorders can be put together in many different ways. I am building bass recorders now in *d*, *e*, and *f*, tenor recorders in *a* and *c'*, alto recorders in *d'*, *e'*, and *f'*, and soprano recorders in *a'*, *c''*, and *d''*. Will everybody now select the right one for himself...? I consider my recorders the most suitable ones for our times."[37]

In 1933 he wrote in a new catalogue:[38]

I make recorders in various pitches:

1. A low choir—soprano in *a'*, alto *e'* (or *d'*), tenor *a*, bass *d* (or *e*); *d*, *a*, *e'*, *a'* is the ensemble that Waldemar Woehl uses as the basis for his method book and his published recorder literature.

Gofferje uses the same ensemble, but with the alto in *d'* instead of *e'*. Finally, many play the bass in *e* when the alto in *e'* is used, for recorders in octave relationship are always easy to play together. In a correct ensemble one voice must lie between the octave-related instruments; since an octave has no tone midway, we must choose the fourth or fifth. The literature contains no serious difficulties for either possibility.

2. Many prefer, instead of the low pitch described above, a higher choir in *f*, *c'*, *f'*,*c''*, since most of the old literature is notated in C. The set is less expensive because the instruments are smaller. The *d (e)*, *a*, *e'*, *d'*, *a'* set sounds more sonorous, just as a viola sounds more sonorous than a violin; the *f*, *c'*, *f'*, *c''* set sounds brighter. One's preference is a matter of personal taste.

3. Finally I make yet another set of recorders, in the old lower chamber pitch. I call these Baroque recorders and turn them in Baroque chair-leg style in contrast to regular Harlan style, which is used everywhere by most imitators of my recorders and is thus the most common today. These recorders are notated in *f*, *c'*, *f'*, *c''* but are a half-tone lower than today's pitch; thus their actual pitches are *e*, *b*, *e'*, *b'*. Many people think that I have thereby introduced a new confusion into the pitch question, but these recorders are necessary for ensembles that wish to play most advantageously with gambas, violins, and lutes. The old gambas simply cannot sustain modern high pitch, and new gambas of comparable quality can do so only if they are built correspondingly smaller. In making bowed instruments and lutes, stability is easy to achieve, beautiful tone more difficult. Improved quality of sound for gambas, lutes, and recorders is connected with the adoption of old pitch for these instruments.

Recorders in all these pitches can be found in Harlan's catalogues until the beginning of the war, when the F–C tuning took on a certain pre-eminence. On the other hand, the Moeck catalogue of 1937 offers only the F–C quartet, a small recorder in *g''*, a soprano in *d''*, and an alto in *g'*; while in a Herwig catalogue of 1937 (no. 102) we find the following position on pitches: "The Youth Ministry permits the pitches of D and A only for the purposes of chamber music; for folk music, for the sake of uniformity throughout the German Reich, it considers only the pitches C and F."

Recorder quartet, 1930.

Let us trace the development of the last two pitches once again carefully. The earliest German advocate of the F–C pitches I have found was Heinrich Husmann (later Ordinarius of the University of Göttingen), and the evidence is an advertisement of Walter Merzdorf of Markneukirchen dated January 8, 1930. Karl Gofferje invited people to a recorder meeting at the "Musikheim" in Frankfurt on the Oder, from April 17 to 20, 1931. Here the preference was still for instruments in D and A because their sound was considered more favorable than that of the quartet in F and C. There was general agreement on the necessity of limiting the number of pitches and of returning all tunings to the normal *a'*, which was then 435. In any case, this meeting in Frankfurt laid the cornerstone for further developments. From then on, primarily only the tunings D–A and F–C were considered.[39]

In the meantime, the first volume of the newsletter *Der Blockflötenspiegel* (Recorder Mirror) appeared (March, 1931). Its first editors-in-chief, Robert Götz and F. J. Giesbert, as well as their regular collaborators Edgar Rabsch, Wilhelm Friedrich, and Theodor Krüger, and the publisher, Hermann Moeck, Sr., for various reasons had not participated in the Frankfurt meetings. This newsletter became the champion of the advancement of F–C fingerings—together with the less specialized *Collegium musicum,* published by Bärenreiter — at first with contributions by Krüger and Giesbert.

The main champion of the D–A tuning was Karl Gofferje. His recorders, which included both the D–A quintet (*d*, *a*, *d'*, *a'*, *d''*) and the F–C quartet, were sold through Merzdorf in Markneukirchen.[40] They were almost cylindrical and very even in sound.[41] Merzdorf wrote about them in his prospectus of 1934:

The quartet and quintet are clearly distinguishable from each other by their particular sounds. The quintet in the D–A tuning is similar in tone to the flute sound. The instruments are relatively wide in the bore and produce a mellow, round, and therefore flute-like tone. The choice of bore measurement allows easy and gentle overblowing, without causing the lower register to suffer thereby. Instruments with very narrow bores have proven to be failures; overblowing is easier, to be sure, but at the same time the low notes are not always perfect in sound.

The F–C quartet, on the other hand, is built to have the sound of Baroque recorders, with a tone more like that of gambas or other bowed stringed instruments.

The instruments within each family are very similar to each other in tone, giving the quartet or quintet a homogeneous sound.

Erwin Schade, a participant at the Frankfurt meeting, had already expressed similar thoughts in 1931 in the August volume of the *Zeitschrift für Schulmusik:*

Thus, recorders are tuned in *f*, *c'*, *f'*, *c''* or in *d*, *a*, *d'*, *a'*. It would be pointless, even absurd, to deprive ourselves of the abundance of types of recorder choirs for the purpose of standardization. We must take care not to consider the purely intellectual activity of music-making as a matter of technology. One can standardize technologies, but not intellectual activity. The F–C tuning is often preferable when playing with other instruments or with a choir. The D–A tuning, on the other hand, has the advantage of the extended low range. Another aspect of the multiplicity of tunings is the variety in the character of the sound.

In the very same spirit, Walter Kurka in 1932 criticized the "standardizing of the

recorder in C and F," which had been advocated in *Der Blockflötenspiegel.*[42]

In retrospect one can view the development of the simplification to F–C tuning only historically: from the many different tunings arose the movement toward order —the historical and practical F–C tuning. Under normal conditions, perhaps the beautiful-sounding D–A instruments might also have had a chance.

The trend toward the historical Baroque prevailed. In 1934 the recorder appeared in Germany for the first time as a demanding instrument at the Bach Festival in Bremen in Bach's F-major concerto and in the soprano aria "Sheep May Safely Graze." The soloists were Joachim Stave and Hans Brückmann. In 1938 Gustav Scheck's *Der Weg zu den Holzblasinstrumenten* set proper standards for the first time for education at the conservatory level.

The problem of notation within this confusion of pitches must still be mentioned. With seven different tunings it was almost impossible for players to read at absolute pitch, especially when these players were not very advanced laymen. With slow movements one could eventually solve the extemporary mathematical computations, but in other instances notation would lead to a dead end. As early as 1928, Waldemar Woehl[43] advocated "transposing notation," in which "the absolute sound is dependent on the instrument used" (which meant, for practical purposes, many extra printed parts for the different recorders in the ensemble, as with clarinets). For this he advocated in his method (Bärenreiter, 1930) a numerical system of 1 to 8, with additional sharps and natural signs, and horizontal lines over the numbers indicating the octave.[44] Next came the important pedagogical authors Robert Götz (Tonger, Köln, 1930), Alfred Zastrau (Zimmermann, Leipzig, 1930), Heinrich Scherrer (Hofmeister, Leipzig, 1931), Karl Gofferje (Kallmeyer and Bärenreiter, 1932), and Ferdinand Enke (Köster, Berlin, 1932).[45] They were later superseded by the F–C pedagogical writers Mönkemeyer, Ruëtz, and others. Woehl (born in 1902) remained steadfast to his idea until the end.[46] Time has passed him by.

Also to be mentioned from the 1930s is the "management disaster" with cocobolo wood. This South American wood had been used since the nineteenth century in the making of woodwind instruments and, along with maple, was also used for the first recorders made in the Vogtland. But because of the direct contact between the mouth and the instrument in playing the recorder, the poisonous nature of this wood soon became evident: it contained cinochine, which caused in some players an allergic reaction in the form of a rash on the lips and chin.[47] Soon after 1930 the first complaints of players were heard.[48] The increased use of this material brought about difficulties in production as well, since the sawdust caused considerably more allergies than did simple touching. On February 28, 1933, the Chamber of Commerce in Plauen expressly pointed out the difficulties, although it did not advocate a ban on this material. The Saxon Ministry for Public Instruction and Education also conducted a special inquiry, whose result is not known to me. In spite of all this, cocobolo recorders were still found in catalogues through the time of the war.

If we consider in retrospect the development of the recorder's renaissance in Germany, we find a variety of exciting or, if you wish, unusual events — in contrast to the more "thoughtful" development in England: a mirror of different emotional concerns as well as ideologies.

I want to end this article (which will not go into postwar events) with a few comments taken from my introductory article in *Tibia,*[49] which I will summarize in a modified form: by the end of the 1920s, the recorder had undergone a stormy period, during which this historical instrument was considered in respect to the life-reforming intentions of the youth movements and the related pedagogy. Despite very good motives, this afflicted the recorder with a certain faddish character and dilettantish air, even though at the beginning of the 1930s the possible high standard was already in view.

Now, at the end of the almost fifty-year-old history of the "new" recorder, I am impressed by the developments of the 1960s in connection with a new generation of performers (among others, Frans Brüggen and Hans-Martin Linde), instrument makers (von Huene, Coolsma, Fehr and his disciples, Skowronek, and others), and teachers (many already advanced in years), who gained a circle of particularly receptive students. At the same time the recorder became, without much ado, in a broad sense fully accepted at the conservatory level, while gaining wide use in music schools as an almost universal beginning instrument for instrumental instruction. Rudolf Schoch's idea was that the whole instrumentarium, from the piano to the trombone, would profit from the use of the recorder as a beginning instrument. We will have to wait to see how much this will prove true. But I feel certain that in the future wind players will generally come from the reservoir of young and older recorder players. What is especially encouraging in all of this is the crystallization of a tendency to adhere to a reality unencumbered by ideologies.

To this perspective "in large brush strokes" I have nothing important to add. I would be happy if this theme in its different aspects would become the subject of numerous individual monographs.[50]

Photographs from the Moeck Archiv.

NOTES

Notes 1–7 have been rearranged to fit the edited material, with several of Dr. Moeck's original notes omitted. An editorial note is in parentheses.

[1] For the recorder's history see, among others, Degen, *Zur Geschichte der Blockflöte* (Kassel: Bärenreiter, 1939); Hunt, *The Recorder and Its Music* (London, 1962).

[2] See Moeck, "Czakane, Englische und Wiener Flageolette" in *Studia instrumentorum musicae popularis* III (Stockholm: Nordiska Musikförlaget, 1976); and Meierott, *Die kleinen Flötentypen* (Tutzing: Schneider, 1974).

[3] Kaiser, *Sämtliche Schriften von C.M.v. Weber* (Berlin, 1908).

[4] Karl Nef, *Geschichte unserer Musikinstrumente* (Leipzig, 1926).

[5] See *Tibia* 1/76, p. 27.

[6] See also Walcker, *Erinnerungen eines Orgelbauers* (Kassel, 1948).

[7] *Zur Wiederbelebung der Blockflöte im 20. Jahrhundert — Die Anfänge des Blockflötenbaus in Markneukirchen und Umgebung* (thesis for Leipzig University, 1977).

[8] Concepts we will not pursue here.

[9] *Dissonanzen* (Göttingen, 1963).

[10] "Wie kam die Blockflöte wieder in unser Leben?", *Der Blockflötenspiegel* 1 (Celle, 1931).

[11] See Johannes Hodek, *Musikalisch-pädagogische Bewegung zwischen Demokratie und Faschismus* (Weinheim, 1977).

[12] See Moeck, *Studia instrumentorum* III.

[13] *Ibid.*

[14] *Ibid.*

[15] Which shares only the name with the nineteenth-century czakan.

[16] Moeck, *Studia instrumentorum* III.

[17] I refer extensively to notes of a conversation of March 10, 1949, on the occasion of several days' visit to Harlan at Burg Sternberg.

[18] See Rummel, *Zur Wiederbelebung der Blockflöte im 20. Jahrhundert.* Later, Kehr in Zwota worked for Harlan, who was said to have twenty flute makers engaged by about 1930. The home industry in musical instruments in the Vogtland, going all the way back to the eighteenth century, had been the supplier for so-called publishing firms, under whose trade name the instruments were then sold.

[19] Dr. Rudolf Eras from Kandern in Baden; Hans Jordan, gamba and lute maker, Markneukirchen.

[20] Hunt, *The Recorder and Its Music.*

[21] Rummel, *Zur Wiederbelebung* etc.

[22] In my possession.

[23] With the exception of the note *f#'''*, which is not attainable without tricky fingering in this system because of the too-strongly conical bore, although it occurs in Bach's Brandenburg Concerto no. 4, among others.

[24] *Principes de la flûte* (Amsterdam, 1707, reprinted by Bärenreiter).

[25] See Giesbert, "Warum verschiedene Bohrungen und Griffweisen bei den Blockflöten?", *Der Musikerzieher*, 1942/4.

[26] *Der Blockflötenspiegel*, 1932, p. 118.

Nachrichtendienst der Beratungsstelle für Blockflötenspiel (Wolfenbüttel: Kallmeyer, 1932ff.).

[27] This is also reported by Hunt, *loc. cit.*, and others.

[28] *Hausmusik* XV (1951), p. 157ff. With his remark about school recorders he probably alludes to the already existing example of the czakans. Here Harlan also maintains that his model was a Denner recorder from the Berlin collection. Luise Rummel has pointed out to me that the Berlin collection has never possessed such a Denner. And Harlan further claims that he was already having recorders made before his Haslemere visit (which he now dates as 1926, though this date seems unlikely).

[29] "Blockflöten, die grosse Mode," *Singgemeinde* VII (1930), p. 156ff.

[30] The "music weeks" from the 1920s to today would make an interesting topic for a study.

[31] Again referring to my notes on our March 10, 1949, conversation (see note 17).

[32] *Zur Wiederbelebung* etc.

[33] Curt Sachs, *Sammlung alter Musikinstrumente bei der Staatlichen Hochschule für Musik in Berlin* (Berlin, 1922).

[34] Wherewith the F–C pitches of old tuning were restored. First produced by Harlan ostensibly for Swiss recorder circles.

[35] Produced primarily by Schuster and Oskar Adler in Markneukirchen, but also by Hüller in Schöneck. Instruments of similar construction are still offered today by the Hammerschmidt firm in Burgau.

[36] Reproduced by Rummel.

[37] *Der Blockflötenspiegel* I (see note 10).

[38] (In this catalogue Harlan gave pitches an octave under actual pitch; they have been raised to be consistent with those given elsewhere in the text.)

[39] *Der Blockflötenspiegel*, 1931, p. 60ff. Among the participants at the gathering are listed the following names well known in the business: Ameln, Baum, Bornefeld, Enke, Grensser, Harlan, Just, Kurka, Merzdorf, Ruëtz, Schneider, and Twittenhoff.

[40] First offered by Harlan in 1931.

[41] See the discussion in *Nachrichtendienst der Beratungsstelle für Blockflötenspiel* no. 4 (Wolfenbüttel: Kallmeyer, 1932).

[42] *Der Kreis*, vol. 8 (Wolfenbüttel, 1932).

[43] Next to Harlan, he was the strongest advocate of the type of recorder that developed as a result of the youth movement and its ideology. Herewith his "radical" remarks: "Remember that any attempt to compare the recorder to a modern instrument is so absurd as to be doomed to failure; any such comparison or consideration is also unnecessary. For the recorder is the origin and symbol of a new instrumental world." From *Die Blockflöte* (Kassel: Bärenreiter, 1930).

[44] See also Nagel's *Mitteilungen für Musikfreunde* no. 3 (Hannover, 1932).

[45] Dore Gotzmann also deals with the tonic-*do* method in the newsletter *Tonika-Do-Bund* VI/u (Berlin: Oct. 15, 1931).

[46] Private printing, in connection with his *Hausmusik* hostel in Soyen, Upper Bavaria. Hopf produced D–A instruments. See above.

[47] See *Tibia* I/II, p. 81.

[48] See note 44.

[49] *Tibia* I/II, p. 1ff.

[50] Corresponding descriptions of the developments in Switzerland and the Netherlands (somewhat later and partly parallel) would also be very welcome. I refer here beyond that to the collection of source material in the Fritz Jöde archive in Hamburg.

Pity the Poor Workshop Director

Frank Plachte

I do not know how many students attending early music workshops worry about the good people who run or teach at these affairs. I have recently thought much about this matter because of my friendship with Godfrey Sebastian McGrouch, an enthusiastic recorder and krummhorn player who over the years has attended many a workshop and probably will continue to do so. He is a likable fellow, though a bit of a crank, a characteristic not helped by his uninhibited frankness.

"I don't want to sing. I have not sung since junior high school days, or was it at Sunday school? Besides, I don't like to stand. My feet are killing me. I came here to play. Sitting.

"I did not come here to dance. I don't know how to dance, and I don't want to learn. It looks effete and ridiculous.

"I have not come to participate in dramatic presentations. If I wanted that, I would go to drama school. Nor do I like putting on funny clothes. I just want to play."

Godfrey is impatient. He wants to sit down and play at once. *Attacca subito.* As he is a reasonably good player, he manages to get into the advanced groups. He detests long-winded explanations of stylistic details and such. He thinks this is all a bunch of folderol: "I don't give a hoot about a *demi-cadence appuyée.* I came here to play, not to listen to abstruse theories or preposterous technical details." He smolders a lot.

He is enamored of ornaments — his own. They are not necessarily appropriate to the music of a given age. Godfrey gets uptight when an instructor makes suggestions. He fakes compliance and quickly returns to his way of playing.

"I don't like to play without barlines. It makes me nervous because the other guys come in at the wrong time and screw up my performance. The same goes for funny clefs and keys, or worse, facsimiles. Why would anyone want to play that kind of stuff? Such things should be left to kooky musicologists.

"I don't like most groups. The insensitive stomping of feet is an abominable habit, particularly when at odds with my correct gentle tapping. Even the most egomaniacal and aggressive conductors seem to be unable to cope with these marching louts. But who pays attention to a conductor anyway, except maybe at the first and last bar of a piece?

"I don't like to play scales. I did not like to bang them out on the piano when I was a child, and I don't like them any better now on the recorder. Besides, there always is a pretty young thing or bearded guy in the group playing these dumb scales at great speed, and that depresses me.

"I don't like contemporary music played on recorders, particularly in more than minute doses. I like to play Machaut, Josquin, Dufay, Dowland, Bach, and their contemporaries. An occasional Hindemith is OK, and Charlton is fun, but I am an Early Musician and I know what I want to play.

"I don't like to share a music stand. Why didn't the other guy bring his own? And why does he jump around, move the music to his side, drop it, play so poorly? Why should I have to share my music with him at all? Let him lay out a few bucks and buy his own!

"I don't like to share my instruments either. Heavens, what callous disregard of preventive health principles! I do permit occasional exceptions, e.g. I may want to borrow someone's von Huene bass or a copy of a particularly beautiful-sounding Denner, Bressan, or Stanesby. That is different.

"I sometimes wonder why I even bother playing krummhorn. The other krummhorn players always sound so awful. Maybe I should stick to recorders, but then the usual recorder groups don't sound so hot either. And why do I sit here with all these knuckleheads when I really belong with the New York Pro Musica, which never should have been disbanded."

Godfrey has a thing about walls. I assume he yearns for the yard-thick castle walls of yore. He is annoyed by rehearsal rooms in which you can hear sounds from adjacent ones and incensed with thin dormitory walls that interfere with his peace and privacy. "I hate it when some idiot in the next room practices in the middle of the night. Isn't there any decency left?

"I don't care much for the end-of-the-workshop concerts. Most of them are too long. Even the faculty portion is underrehearsed, and the students, too, make a mess of almost everything. The only situation I like is when I am playing with the best group and have the lead voice."

Thus spake Godfrey Sebastian McGrouch. As mentioned before, he created within me a wave of concern for workshop leaders. Pity them if they have a McGrouch in their midst! Although a bit embarrassed at having witnessed his blithering tirades, I stated that he is a likable fellow. He is. Why? Because he is a brother to us normal, reasonable, well-adjusted, almost flawless folks.

AMERICAN RECORDER SOCIETY

SUMMER WORKSHOPS 1982

The American Recorder Society proudly announces a variety of exciting workshops for the coming season. ARS members will receive detailed brochures. For further information on an individual workshop, write or call the Coordinator listed for that workshop.

If you wish to reserve a place at a workshop *before* receiving a brochure, simply send the Coordinator your name,,address, and telephone number, together with a deposit check payable as directed.

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INFORMATION: Eugene Reichenthal
20 Circle Drive • East Northport, NY 11731 • (515) 261-2027

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JULY 11-17

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FACULTY

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Constance Primus
Jennifer Lehmann
Steve Rosenberg
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assisted by
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Sue Salmons
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COLORADO SPRINGS, COLORADO • JULY 25-31

Constance Primus, director

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PROGRAM

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COORDINATOR: Roberta Blanc
1218 Steele Street • Denver, CO 80206 • (303) 322-0558

MIDWEST WORKSHOP IN EARLY MUSIC IX at CONCORDIA COLLEGE RIVER FOREST, ILLINOIS AUGUST 1-6

Shelley Gruskin, director

FACULTY

Shelley Gruskin, *Baroque flute, recorder, reeds*
Louise Austin, *recorder, dance*
Michael Lynn, *Baroque flute, recorder*
Brent Wissick, *viola da gamba, rebec & vielle*
Irmgard Bittar, *recorder, reeds*

PROGRAM

French medieval music—organum, motets, conductus, and Ars Nova chansons. There will be an informal "production" of *The Play of Daniel* in the College Chapel. Also, classes in French Baroque music and French suites by non-French composers. Fifteen minutes from downtown Chicago. Parking facilities available.

FEES

Tuition $130
Room & board: double . . . $114
single $144
Deposit $20
(payable *Midwest Workshop*; refundable till July 1)

COORDINATOR: Irmgard Bittar
301 Ozark Trail • Madison, WI 53705 • (608) 231-1623

MIDEAST WORKSHOP at LA ROCHE COLLEGE PITTSBURGH, PENNSYLVANIA AUGUST 1-7

Marilyn Carlson, director

FACULTY

Marilyn Carlson, *recorder, harp*
Arnold Grayson, *recorder, capped reeds*
Mary Johnson, *viola da gamba*
Colin Sterne, *recorder, Renaissance flute*
Andrew Waldo, *recorder*
Kenneth Wollitz, *recorder, capped reeds*

PROGRAM

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FEES

Tuition $125
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Deposit $25
(payable *Mideast Workshop*)

COORDINATOR: Mary Johnson
25885 German Mill Road • Franklin, MI 48025 • (313) 626-0717

WORKSHOP IN EARLY MUSIC at AMHERST COLLEGE AMHERST, MASSACHUSETTS AUGUST 8-22

Valerie Horst, director

FACULTY

Andrew Acs
Julianne Baird**
Lucy Bardo
John Baron
Martha Bishop
Martha Bixler
Stanley Charkey*
Judith Davidoff**
Allan Dean**
Kathleen DeVore*
Ross Duffin*
Paul Echols
Persis Ensor*
Angene Feves*
Charles Garth**
Arnold Grayson
Shelley Gruskin**
Elloyd Hanson*
Benjamin Harms
Valerie Horst
Judit Kadar
Phoebe Larkey
Carol Marsh
Patrick Mason*
Catharina Meintz*
Ronn McFarlane**
Anne Morris
Morris Newman**
Benjamin Peck
Patricia Petersen
Lawrence Rosenwald*
Dorothy Rubin
Steven Silverstein**
Mary Springfels**
Colin Sterne**
Andrea von Ramm*
Brent Wissick**
Kenneth Wollitz

**first week only* ***second week only*

PROGRAM

The Two Worlds of the Hapsburgs: music of Germany and Spain. Classes in recorder, Renaissance flute, cornetto, sackbut, double reeds, viol, vielle, rebec, lute, percussion, voice, Renaissance dance, English country dance. Consorts, mixed ensembles, wind bands, vocal ensemble. Classes at all levels in playing from Renaissance notation.

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FEES

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Room & board . . $140 per week
Deposit . . . . . $40 per week
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Tuition scholarships available. Students may attend either week or both. Note: established ensembles who attend the workshop together may receive private coaching as a group.

COORDINATOR: Stephen Eddy
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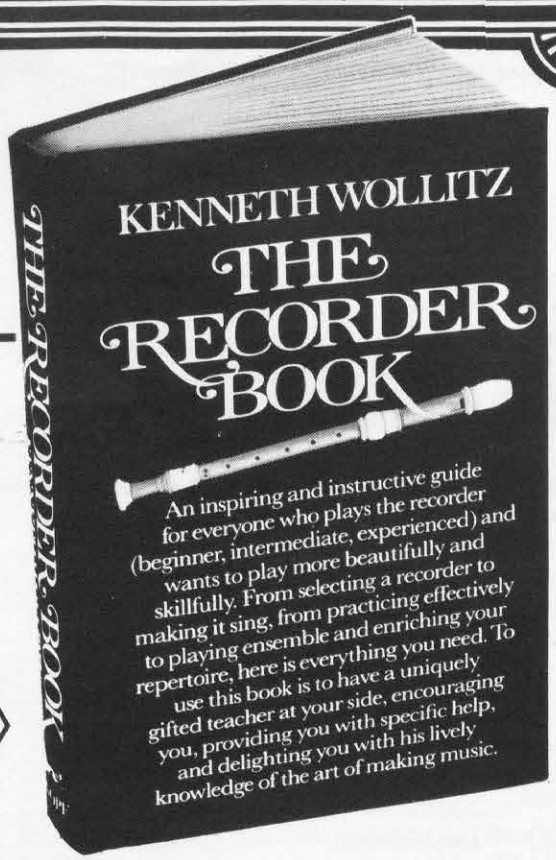

This is a uniquely instructive and stimulating book, alive with the author's contagious love of music. A must for every recorder player.

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****

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REPORTS

Symposium on the Cantigas de Santa María

From November 19 to 21, 1981, an international symposium on the *Cantigas de Santa María* (CSM) was held in New York City at the Spanish Institute. The subject was the cycle of over 400 songs compiled under the sponsorship and supervision of Alfonso X, known as *el Sabio*—"the Wise," king of Castile and León from 1252 to 1284. These songs are considered part of the troubadour genre in which the poet addresses his lady; Alfonso chose to address the Virgin Mary in songs of praise *(de loor)* and of miracles she had wrought *(de miragre)*. Although he and his court spoke a kind of proto-Spanish, the main Iberian tongue for troubadour songs and literary efforts was then a kind of proto-Portuguese which is today referred to as *Gallego-Portugués* or Galician-Portuguese, and this was the language of the CSM.

The main feature of the session on translations and poetry was an address by Dr. Kathleen Kulp-Hill, a language professor at Eastern Kentucky University. She has just completed a translation of all the *Cantigas de Santa María* into English and hopes to have it published in a relatively inexpensive edition. Prof. Kulp-Hill gave examples of problems she had encountered. One was *sábado*, which could be translated either as "the Sabbath" – Sunday in present-day Christian contexts – or as "Saturday." She chose Saturday because it was actually more of a religious holiday than Sunday in thirteenth-century Spain; every Saturday was *el día de la Virgen*—Mary's day.

An edition of the first volume of the CSM, published in 1979 by Ediciones Edilán, was on view throughout the symposium. Called *El Códice Rico* and indexed as Codex T.I. 1, it is an exact reproduction of the manuscript and contains the first 192 *cantigas*. Two thousand copies were printed; each is currently priced at $2,750. In the session on musical aspects of the CSM, reprints of individual pages of this edition were handed out for participants to keep. The note stems look like mere scratch marks on parchment, made by a pen that has virtually run dry. A great deal of controversy centers on these notes—little solid squares with a straight line depending from their right sides: Were they virgas, or some kind of longa, or something in between? (The virga was a stemmed note in chant notation that was not necessarily longer or shorter than other notes. The longa was a stemmed note in late medieval polyphony that was either two or three times longer than other notes.)

This session addressed the rhythmic meaning of these and other notational symbols. (Pitch was, by the thirteenth century, carefully notated and so presents no problems.) Since one of the talks, in Spanish, was outside my present linguistic competence, I can only report that Dr. Israel Katz, coordinator of the conference and chairman of the music department at York College, CUNY, introduced Prof. José M. Llorens Cisteró as "one of the closest disciples of Anglés"; i.e., Higinio Anglés, who transcribed all of the CSM. Anglés was one of a handful of scholars expert in the music of the troubadour genre who published complete musical transcriptions of whole manuscripts, accompanied by a careful discussion of methods and criteria used. Their labors were often regarded as definitive, and were characterized by arranging rhythms to fit a time signature and interpreting simple proportions for the relative durations of notes.

In recent years Prof. Hendrik van der Werf of the Eastman School of Music has propounded a fresh view. He was at the symposium to present a paper entitled "Problems of Meter in the Performance and the Notation of the CSM, in Gregorian Chant, and in Troubadour and Trouvère Melodies." Some main points from his address were: 1) that motet notation is visually similar to Gregorian and troubadour notation, but while the rhythmic meaning of motet notation is well documented, in most instances of *cantiga* notation "the alternation of stemmed and unstemmed notes is often rather inconsistent"; 2) that the rhythmic meaning of *cantiga* notation is presented by Anglés as a fact, but that Anglés does not prove his methods; and 3) that some of Anglés' transcriptions follow the rules of motet notation, while others do not.

The next speaker was Zoltán Falvy, of the Hungarian Museum of Musicology in Budapest. He talked about the instruments shown in the CSM's many illuminations, which he exhibited with slides. The instruments included many shapes of psaltery and zither, a *vihuela de arco* (bowed vielle), an oud, portative organ, carillons, hurdy gurdy, small double cymbals, transverse flute, double flute, triple flute, cornet, bagpipes, and pipe and tabor, with a darbouka drum and clappers for percussion.

This abundance of musical instruments not-

withstanding, Dr. Katz prefaced a brief midday music performance with cautionary words: We do not know whether instruments were used at all in performing the CSM. The music played at this little session by LiveOak (from Massachusetts: Frank Wallace, Nancy Knowles, and John Fleagle) and the Olde Musicke Consort (from Ohio: Ted Jordan, Chris Shumway, and Kim Swatsler) did include instruments, but they were not used contrapuntally or in standard harmonic chords. (During the evening concert by both groups, however, it seemed to me that both chords and counterpoint were used, with musically pleasing results. The concert in fact included some of the most beautiful arrangements I have ever heard.)

On the question of Arab influence on performance practice, there seemed to be a mixture of views at the symposium. Thirteenth-century Spain had many connections with Islam, but while there were clearly opportunities for absorbing Arabic music practices, controversy arises over whether these opportunities were actually taken. In one discussion it was mentioned that the recent trend toward incorporating these practices into the troubadour genre was started by Thomas Binkley, founder of the Studio der frühen Musik. LiveOak and The Olde Musicke Consort did employ some elements, such as the *taksim*, a prelude in free rhythm which may prefigure the melody of the coming song, but which settles into a firm rhythm only when the song is about to begin.

The major lessons of this symposium for the musician were: to read the manuscripts carefully, to become familiar with an array of medieval instruments, and to learn to play and sing everything by heart. There is something very attractive about the latter practice, which LiveOak and a few other groups use to great advantage.

At other sessions, papers were offered on such subjects as "The CSM as an Historical Source: Two Examples," "The Image of Death in the CSM," "The Jew in the *Cantigas* of Alfonso X," "Virtue and Sin, Reward and Punishment in the CSM," and "Women in the CSM."

Eleanor Brodkin

This is an extract from "Musicians and Scholars," which appeared in the January issue of the Early Music Newsletter *of the New York Recorder Guild.*

Contributions to *The American Recorder*, in the form of articles, reports, and letters, are welcome. They should be typed, double-spaced, and submitted to the editor three months prior to the issue's publication date. (Articles are often scheduled several issues in advance.) Contributions to chapter news are encouraged and should be addressed to the chapter news editor.

MUSIC REVIEWS

Louise Austin, editor

Première Suite en Trio (SS, AA, or TT & BC)
ANTOINE DORNEL
Restored, realized, and transcribed by Pierre Poulteau
Editions Musicales, Alphonse Leduc, distributed by Theodore Presser Company, Bryn Mawr, Pa. 19010, 1977, $8.25

In recent years it has become accepted that the success of a printed edition of music depends upon how clearly the composer's intentions are made known. Even more recently the emphasis has been on publishing what the composer actually wrote — leaving the performer, with the editor's suggestions clearly marked as such, to interpret the notational conventions of a given era. It is surprising that some professional performers still look upon this as a radical procedure, preferring their old marked-up *Dummkopf und Herzschlag* editions.

Dornel remains one of those masterful yet neglected composers, and this edition is therefore welcome. The suite is refined, distinctly French, and delightfully representative of its time. Subjected to the criteria mentioned above, however, the edition does have some problems, for the preface offers no explanation of editorial procedure. This omission is especially distressing in places where discrepancies exist between the parts and the score, as in the bass articulations in the second and third measures of the Caprice. Slurs are sparse and dynamic markings nonexistent, but can we trust the editor that we have the music as the composer wrote it? Editorial conventions are unfortunately not yet *that* reliable. I still like to be reassured.

The realization of the bass is for the most part acceptable, although where both *dessus* parts lie low the top of the accompaniment often tends to double or be too close to the lower voice, making for a balance problem. All three parts contain an awkward but barely possible page turn. The editorial suggestion for changing sizes of instruments between movements, using mostly C recorders, might make for some fun, but is probably inconsistent with French practice of the time. Most French music for recorders tends to lie a bit low, and I would prefer to use altos throughout. Actually, this piece would probably sound better yet on transverse flutes, oboes, or violins.

Cinq Pièces (SS)
W.A. MOZART
Transcribed by Pierre Poulteau
Editions Musicales, 1978, $2.50

Although I have encountered other duets in the classical style where balance and blend for two soprano recorders worked better, these are charming little pieces. The ranges are apt, rarely venturing above second-octave G or A, and this music can provide good teaching material at the lower intermediate level. The editor should have provided a K. number or at least some transcription information. The publisher has thoughtfully included a second copy of the score for those who wish to spread out comfortably.

Peter Hedrick

The Recorder Consort
Forty-seven pieces for recorder consort
Collected by Steve Rosenberg
Boosey & Hawkes, Box 130, Oceanside, N.Y. 11572, $6

Consort music anthologies are potentially useful tools for introducing amateur groups to repertories in a wide range of styles and providing a structure for technical improvement. This one includes medieval, Renaissance, Baroque, and a few modern pieces for one to six players. A large proportion of the early pieces are well known and loved among recorder players.

The sections are arranged by number of players needed: six solos (some can be played heterophonically), thirteen duets, twelve trios, nine quartets, six quintets, and one sextet. Each section opens with a technically simple piece and then progresses in difficulty.

The main problem with this edition is that if you play in a consort with a set number of players, only one or two of the sections will be useful unless you double parts. For teachers who need to select graded source material, this collection may be helpful. I would expect from the title much more than we have received, however: sections should be arranged stylistically and generically to present a reasonably accurate survey of the extensive recorder consort repertory.

The printing and layout are exceptionally clear, and there are no awkward page turns. Mr. Rosenberg is to be commended for his inclusion of specially commissioned modern works.

Andrew Waldo

Andrew Waldo, a member of the Greenwood Consort, is director of early music ensembles at the Longy School of Music in Cambridge, Mass.

BOOK REVIEWS

Dale Higbee, editor

The Recorder Book

KENNETH WOLLITZ

Alfred A. Knopf, New York, 1982, $17.50 hardbound, $8.95 paper

This is a book, not a Ph.D. dissertation; it looks like a book, feels like one, and reads like one, reflecting Ken Wollitz's genial self. He manages to convey his own enthusiasm for his subject in simple, sometimes picturesque language.

In the introduction he traces the history of the recorder from "Dordrecht" to the present day. Then follow seven chapters in the course of which he covers the mysteries of technique, how to practice, ornamentation, alternate fingerings (why not "alternative?"), compound articulations (modern and historical), ensemble playing, and selecting and caring for your recorder. Then Prof. Colin C. Sterne is brought in to give a historical survey of the recorder's repertory, and Martha Bixler and Joan Munkacsi for a list of recorder music (solo and ensemble) divided into easy, intermediate, and difficult. An appendix follows, giving a "beginner's first lesson," fingering chart, major and minor scales, and sundry notes and suggestions followed by a glossary and reading list.

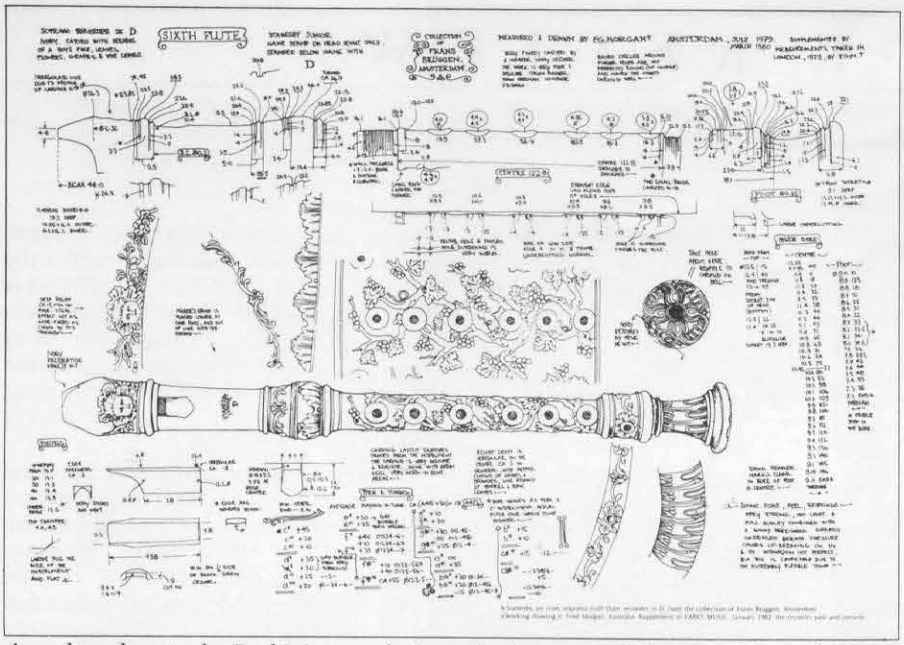
In all this there is an emphasis on the need for a relaxed control of fingers and breathing. "German" fingering is rightly dismissed as a step backwards, but I wonder if Wollitz is not perhaps a little too relaxed in his attitude to the rolled thumb. Wollitz the cat lover comes out in his approach to high notes: "Leaping to the high notes is rather like a cat leaping to a high, narrow shelf. The cat usually makes it, and, with a little practice, so should we." His advice is practical and helpful to the amateur reader, and if the early sections on technique seem too advanced, there is always the beginner's lesson in the appendix. In fact this is a book that players will constantly need to consult for suggestions and answers to their problems.

We part company for a few pages when it comes to divisions on two of the Susato dance settings. Wollitz goes for the melody first, whereas I should look first at the phrasing and the forward movement of the dance. In his second choice, the *Hoboeckentanz*, I think added ornaments should be minimal, as there is an intrinsic excellence in the tune. The statement that the Hotteterre *flattement* in conjunction with the *messa di voce* "clearly goes below pitch" (p. 36) cannot be right: The swelling on the note (i.e., the *messa di voce*) would cause sharpness were it not controlled by the *flattement*. When we come to the passing appoggiatura (pp. 88–9), this ornament could be played before or on the beat, according to whether you follow Quantz or C.P.E. Bach (see pp. 92–3 of Mitchell's translation) respectively; so both the examples are correct. Bach adds that "in an adagio their expression is more tender when they are played as the first eighth of a triplet rather than sixteenths" (see also pp. 98–9 of Mitchell).

The music lists must of course be a personal selection, but I miss a number of my favourites (or are they hiding and I have not noticed them?) such as: Staeps' *Sieben Flötentänze*, Tansman's Suite, the two quartets of Gaston Saux, and Britten's *Alpine Suite*. Perhaps they are not so well liked in U.S.A. Incidentally, readers may have difficulty in identifying some of the publications of Schott/Mainz, as many of the four-figure numbers are now replaced by others prefixed by OFB; RMS numbers are already obsolete.

These little grumbles cannot detract from the value of Ken Wollitz's book, which provides American recorder players with their own book on the recorder and which will be widely read wherever English is understood. It is excellently produced, with first-class typography and binding.

Edgar Hunt



A working drawing by Fred Morgan of a Stanesby Jr. ivory sixth flute (recorder in d") from the collection of Frans Brüggen, Amsterdam. Supplement to Early Music, *January 1982.*

Early Music
Vol. 10, No. 1: The Recorder: Past and Present
Edited by J.M. Thomson
Available from Oxford University Press Music Dept., 200 Madison Ave., N.Y. 10016, 144 pp., $10

Since its beginnings in 1973, the quarterly *Early Music* has borne witness to the vitality of the early music movement in England and throughout much of the rest of the world. It has devoted issues to keyboards, viols, lutes, plucked strings, vocal music, Machaut, and wind instruments in general, but this is its first on the recorder. This is also, I believe, the first time an issue has been offered for sale separately.

After a brief outline of developments in the twentieth century by J.M. Thomson and a whimsical introduction by Frans Brüggen, there is an essay called "Recorder now," by Kees Boeke. Like his mentor (Brüggen), he is sometimes puzzling but never dull. He makes the intriguing point, among others, that the obsession of many recorder players with obtaining finer instruments may be connected with their unwillingness to spend time learning to play well those they have: "The necessary commitment to a long period of study is all too easily forgotten.... Sadly, instead of realizing that the excruciating sounds produced by a chimpanzee on a Stradivarius are not the fault of the latter, the recorder player decides to buy a better instrument."

The Australian recorder maker Fred Morgan has written a long, wonderful article about the actual process of making instruments and how he goes about copying old models. He talks about the surviving "master instruments" of the Renaissance and Baroque periods — their pitch, voicing, tuning, and workmanship — and speculates on why they were made as they were. He finds the best of the old recorders "almost daunting" in their refinement and concludes: "We still have some way to go before our instruments are as good as those of the earlier times. This is a difficult situation for players, as they have to develop their playing styles on instruments less good than those for which the music was written."

Hermann Moeck does not copy individual instruments — he tells us here that his Rottenburgh, for example, duplicates the original in outward appearance only; the interior combines features of various museum instruments. He writes of the great amount of handwork involved in turning out a "machine-made" recorder and, like Morgan, gives details of the instrument-making process.

Following a suggestion made to him by Frans Brüggen, David Lasocki has been researching professional recorder playing in England between 1500 and 1740. His article in this issue (which goes up to 1640) is taken from his dissertation, now in progress, on the subject. Particularly fascinating is the information on the five Bassano brothers, expert players and makers of recorders and other wind instruments, who were brought from Venice by Henry VIII and whose descendents served the English court for the next century. It is also charming to read that the inventory of instruments owned by the city of Norwich in 1585 included "a whole noise" of five recorders.

There is also an iconographical survey of the recorder in seventeenth-century Dutch painting, by Mary Rasmussen and Friedrich von Huene (the instrument[s] described in illus. 11 are in illus. 12, and vice versa), and articles on the recorder in twentieth-century music and in Japan.

The issue contains other articles as well as the journal's regular departments. For recorder players not already acquainted with *Early Music*, this provides a good introduction to a fine publication.

Sigrid Nagle

Shepherd's Delight
Guide to the Repertoire for Hurdy-gurdy, Musette, Organized Hurdy-gurdy, Strohfiddel, Nyckelharpa, Trumpet Marine
Second Edition
JOHN RALYEA
The Hurdy-gurdy Press, 1981, available from Front Hall Enterprises, RD1, Wormer Rd., Voorheesville, N.Y. 12186, xix and 196 pp., $10

Motivated by his admitted obsession with the hurdy-gurdy, the author has assembled a volume that examines the mechanics of this exotic instrument, its history, bibliography, published music, and usage in stage drama and ballet from the time of the *ancien régime* well into the nineteenth century. Peripherally, he examines several kindred instruments, and lists the presence of these instruments in recordings, films, and music festivals.

Not everyone is as charmed by the hurdy-gurdy or other drone instruments as are some enthusiasts, including this writer. However, it is through such information as is contained in *Shepherd's Delight* that the early musician can gain insight into an extremely elusive element, the Arcadian or pastoral atmosphere. It is as difficult to pinpoint this facet as it is to find a good quick definition of the word "naive," yet the success of many performances depends upon the musician's grasp of it. Through studies such as Ralyea's we can see the channel that connects field, street, and tavern with formal music — and the resulting infusion of spirit.

Of unique value is the author's extension of this study into the nineteenth century. Just as the *rustique* sound of the musette and vielle provided the French aristocrat with a fashionable whiff of manure to balance his ultra-civilized existence, so the hurdy-gurdy echoed the nostalgia for lost innocence amid the din of the Industrial Revolution.

As he evokes the spirit of his instrument, Ralyea does not neglect its body. The hurdy-gurdy is an incredible "gismo," a mechanical delight to understand, regulate, and operate. This area is discussed in even greater detail in *A Modest Manual for the Hurdy-gurdy*, another publication by the same author.

Shelley Gruskin

A Dictionary of Early Music, from the Troubadours to Monteverdi
JEROME AND ELIZABETH ROCHE
Oxford University Press, New York, 1981, 208 pp., $15.95

This is a useful and appealing little book. It was written, as its authors point out in the introduction, because early music has often been slighted in general dictionaries, which tend to emphasize music of later periods. This book, therefore, concentrates on music of the Middle Ages, Renaissance, and early Baroque, roughly the twelfth through the mid-seventeenth centuries. It makes no attempt to be exhaustive or all-inclusive (leaving those qualities to the twenty volumes of *The New Grove Dictionary of Music and Musicians*), but

its thousands or so entries provide a wealth of information on the composers, instruments, musical forms, and technical terms of the period between the rise of the troubadours and the death of Monteverdi. A helpful paragraph in the introduction suggests other books for further reading in specific areas.

This dictionary really is a *little* book. It's small enough (7-1/2" x 5", hardbound) to be easily tucked into a music bag and carried along to a playing session, where it no doubt will settle all kinds of arguments about what this term means, or when that composer lived. Although small, its format is not the least cramped. It is nicely laid out, the entries are easy to find, and the drawings are attractive and of a good size.

Nearly seven hundred entries are about composers. The authors say that this number represents less than half of those known to have been active, but it's enough so that even the fairly obscure are covered. Byttering is mentioned, for example, along with *En Katharina*, probably his best known piece. For the more prominent composers such as Monteverdi and Byrd, there is a brief but effective distillation of "life and works." One paragraph summarizes the subject's musical career; another tells what music he wrote, and why it was important or innovative. If there is a complete edition of his work, it is cited.

The hundred or so entries on musical instruments cover (the authors hope) every medieval or Renaissance instrument likely to be heard in modern performance. For some families of instruments, such as reeds and bowed strings, the definitions are good. For others, such as keyboards, they are less successful. The general entry "reed instruments" describes how the reed functions in several different instruments, each of which is then more fully covered in its own article. Keyboard instruments, however, do not have a general entry. The article on the harpsichord does not describe the instrument well, nor does it mention any related keyboards. Drawings, which are included for most of the reed instruments, are missing for keyboards; I think they would have been helpful, for example, to illustrate differences between the harpsichord and the clavichord.

The remaining entries, approximately two hundred of them, deal with musical forms, technical terms, major manuscript and printed sources of music, music publishers, and some important theorists and writers on music. I found most of the definitions of musical terms clear and concise. It is also nice to be able to look up Pierre Attaingnant to see what and when he published, the *Fitzwilliam Virginal Book* to learn who copied the music it contains, and *L'homme armé* to find out how the tune goes.

Some dictionaries try to pack so many facts into short articles that they become stuffy and indigestible. The Roches, though they include plenty of information, maintain an easy, readable style. In addition to being useful, their dictionary is a pleasure to use.

Carolyn Bryant

Carolyn Bryant makes her living as a mathematician for the Naval Research Laboratory in Washington, D.C., but she also has an M.A. in musicology from New York University, did some editing and writing on wind instruments for The New Grove Dictionary of Music and Musicians, *and compiles the quarterly book list for* The Musical Quarterly.

RECORD REVIEWS

Dale Higbee, editor

Spielmann und Kleriker (um 1200)
(Minstrel and cleric c. 1200)
Sequentia: Barbara Thornton (voice), Benjamin Bagby (voice, harp), Margriet Tindemans (vielle), Crawford Young (lute, gittern)
HARMONIA MUNDI IC 067-99 921 T

A few years ago, Howard Mayer Brown spoke of the urgent need for standards of performance "that are as high for the lute, viol, [and] recorder. . . as they are for the piano, violin, and flute" ("Training early musicians," *Early Music*, July 1975). Stunning evidence that Professor Brown was not alone in his concerns is provided in this recording by Sequentia, an ensemble that specializes in music of the twelfth and thirteenth centuries. Indeed, the vocal and instrumental virtuosity displayed here is rarely encountered, and the joint effort of the ensemble in bringing these monophonic songs to life establishes a standard of performance to which other early music groups will look.

The five pieces on this album—three Breton lais, a sequence, and a Latin heroic lai—were selected to represent several types of songs from the period. The record jacket provides not only complete texts and translations but also an engaging and lucid introduction to the courtly culture in which the music flourished, to a medieval world in which interaction between musicians of the church and professional minstrels was a commonplace and where the musical entertainments for a prince of the church are scarcely distinguishable from those of his secular counterpart. Throughout these notes is woven an explanation of Sequentia's approach to the difficult problems facing anyone who attempts to perform this music; such matters as rhythmic interpretation, improvised harmonic accompaniment, ornamentation, formal structure, instrumental scoring, and context of performance are discussed in historical and practical terms.

But the music's the thing, and on listening to these performances, one is struck immediately by an awesome sense of authority, by the feeling that Benjamin Bagby and Barbara Thornton are actually singing before a spellbound audience at the court of Eleanor of Aquitaine or in the monastery of Benediktbeuern. Their voices exhibit such power and richness of tone and such unfailing accuracy of pitch that the slightest fluctuation of intensity or pitch registers as emotional expression. One understands entire phrases of text not because of practiced diction but because the sounds and meaning of the words are treated as essential parts of each musical phrase.

Margriet Tindemans' vielle playing should be studied by every string player. She plays throughout every piece, providing introductions and accompaniments of astonishing ariety and effectiveness, moving from foreground to background with the ease and musical intelligence of a fine jazz pianist. And the intricacies and detail of her accompaniments are surely like those quasi-improvisatory counterpoints that inspired the descriptions preserved in the anonymous twelfth-century treatise *Ad organum faciendum*.

The lai Markiol is performed entirely by instruments, with Crawford Young, lute, and Bagby, harp, joining Miss Tindemans in an entrancing jam session that passes much too quickly. Indeed, the obvious affection of the players for this music combines with enormous technical skill and sense of style to produce an effortless spontaneity that reminds one of the Modern Jazz Quartet playing around with its favorite tune or, no less, the Guarneri Quartet playing Beethoven.

Sequentia's preparation of this music is readily imagined: Each phrase of every piece is worked out in exquisite detail, committed to memory, then rehearsed until performance becomes an occasion for spontaneous rediscovery and re-creation. If the album misses perfection, it is by a small margin: One wishes for another page containing photographs of the manuscript leaves on which these wondrous performances are based.

J. Forrest Posey

J. Forrest Posey is a professor of music at Dickinson College and director of its Collegium Musicum.

CHAPTER NEWS

Bernard J. Hopkins, editor

Worcester

I take it upon myself to break a long period of silence to inform the recorder community that the Worcester Chapter is indeed an entity and not merely a name on the masthead of *The American Recorder.*

In 1962 we received Charter No. 31, signed by the then ARS President Bernard Krainis. During the early years there was much bustle of meetings, drives, reports, elections—but little of musical substance, and many of our first flush of some forty members lost interest. Our number dwindled to a faithful few who formed the nucleus of our present Salisbury Consort, which gave its first public concert in 1965.

The Consort has been the core of our chapter for the past sixteen years, with individual members coaching, teaching, assisting in seminars, and all the while preparing and presenting up to a dozen concerts a year.

As we became more proficient our music encompassed an expanding range of composers and centuries, while the number of instruments we mastered kept pace. Currently we vary our concerts with full families of Renaissance and Baroque recorders (including a von Huene contrabass), krummhorns, medieval and Baroque flutes; various sizes of harps, viols, bells, and percussion; and a kortholt, cornetto, psaltery, portative organ, guitar, harpsichord, dulcimer, and voice. We have played for many local organizations, churches, museums, and more than a half-dozen colleges and universities.

At times we feel that we are a small voice crying in the wilderness, for though our presentations are well attended and interest is as high as ever, we have patently failed to attract hordes of converts to our ancient instruments.

Marvin Richmond

The Salisbury Consort. Front row: Joan Gardella-Forbes, Barbara Johansen, Dorothy Briel; back row: Rosalie Wolf, Walter Knapp, Rev. Donat Lamothe (music director).

We have, perforce, had to be content to keep alive the fragile spark of early music, and hopefully make our community increasingly aware of its beauty, spontaneity, and charm.

Our annual Christmas concert, conceived and directed by Rev. Donat Lamothe, was videotaped when we did a repeat performance at the University of Massachusetts Medical School.

After our final performance in mid-January we start again the long process of whipping ideas, music, and instrumental combinations into a cohesive whole, in order to give our spring audiences a backward glance at a time when life proceeded at a more gracious and leisurely pace.

The foregoing is a far cry from big city chapter activities, but it does give some idea how one small chapter has coped for so long out in the hinterland.

Walter E. Knapp

Rochester

The Rochester Chapter, with its seventy members, is fortunate in having consistently high-calibre musical leadership on a volunteer basis. The ten offerings for our bi-weekly meetings range from beginner to intermediate to advanced classes, with instruction in technique and consort playing at each level. In addition—and enthusiastically received—are a contemporary music class led by Liz Seely and one in reading from early notation by Jane

Meade. It is our belief that to get a good start you should learn from the best, so we have tremendous appreciation for Neil Seely, Alan Muirhead, and Geoff Lister, who are working at the grassroots level.

This year we initiated an evaluation form in order to provide feedback from the classes to instructors.

Between our first and second hours of class a half-hour is set aside for a short business meeting and for outside groups or our own class consorts to "show and tell" what they have been working on.

Two fine all-day Saturday workshops were held this past season. William Hullfish of SUNY Brockport shared his knowledge of divisions on a ground and of the various settings of *Browning*. Members enthusiastically tried to create their own divisions, and the *Brownings*, which had seemed difficult, became playable under Dr. Hullfish's guidance. Martha Bixler's topic was "Beyond the Notes of Early Music with Percussion and Ornamentation Techniques." Thanks to her adroit instruction we developed and applied effective, tricky Middle Eastern rhythmic patterns to the tambourine. She also took us through the basics of Renaissance ornamentation. Her visit culminated in an evening playing session of early Renaissance motets.

We look forward to our seventeenth annual spring concert, to be given in a church sanctuary that has magnificent acoustics.

MaeLuise Barkin

Sun Coast

On January 15 Suzanne Ferguson, ARS secretary and certified teacher, gave a recorder workshop for the Bradenton Early Music Club. It was a great success, according to the twenty-two people who attended, and it stimulated recorder playing here.

Early music activities on the Florida Sun (west) Coast increase with the arrival of "snowbirds" from the North escaping winter. These vagrants find mixed consorts and larger groups meeting weekly the year round. A dozen players gather on Monday mornings at St. Boniface Church on Siesta Key. The Bradenton Early Music Club meets Wednesday mornings at Hope Lutheran Church, with one room for advanced players and singers and another for the less advanced. The St. Petersburg club meets on the second Sunday afternoon of each month at St. Petersburg Junior College. Early music groups are active at the University of South Florida in Tampa. Recorder players at Sun City on the east side of Tampa Bay meet weekly.

The Florida Friends of Early Music, a professional consort, demonstrates to all of us here how our music can most beautifully be performed. Its director is Marjorie Bram, past-president of the Viola da Gamba Society of America. ARS instructor Bob Davison is the wind player of this fine ensemble.

Early music snowbirds are invited to join us again next winter. Some of you will discover, as we have, that this is the place to live and to make music.

Theron McClure

Denver

The Denver Chapter has been struggling for several years with the problem of serving the needs of our membership, from the most advanced players to those at the beginning level. Last year we tried to alternate our usual monthly meetings with several workshops.

We had a variety of regular meetings: large group sessions with guest conductors, small group meetings with coaches, some informal playing, and lots of opportunities to explore the recorder literature of various periods. The regular meetings were aimed primarily at intermediate players, with occasional special groups for beginners.

All the regular meetings were well attended; the one that aroused the greatest interest was Connie Primus' introduction to the new ARS Education Program. Using the study guide for levels 2 and 3, she led us through the steps, giving examples of each aspect of the exams. It helped us to set our own goals for improving our playing skills.

We had planned three workshops: two weekenders and a one-day session. The first was on music of the Italian Renaissance, given by the Early Music Ensemble of Adams State College. The second weekender included, for the first time, a viola da gamba instructor. We had Carol Herman, viols; Paul Palmer, recorders; and Peggy Monroe, percussion. It was a time of variety for all as we moved back and forth between closed and mixed consorts, and freely experimented with a new expertise in percussion.

The final workshop of the year, a one-day event focusing on performance technique, was a cooperative effort by the local teachers. It was enthusiastically received.

The rest of the season was a bonus. Connie Primus organized a week-long master class on Baroque performance with Bernard Krainis. It was quickly filled, and many auditors attended as well. The final attraction of the year was, of course, the ARS Workshop in Colorado Springs. The Denver Chapter encouraged its members to attend, and provided organizational and financial assistance. The Colorado Springs experience was delightful—an idyllic setting on a small college campus at the foot of Pike's Peak. The faculty, headed by Shelley Gruskin, was magnificent, and an atmosphere of warmth and friendliness was everywhere.

Barbara Duey

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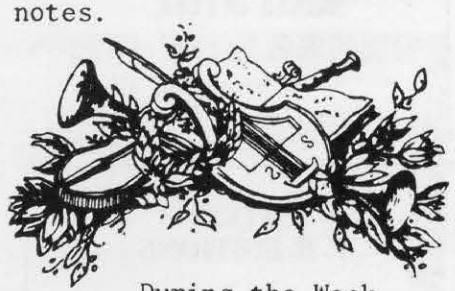

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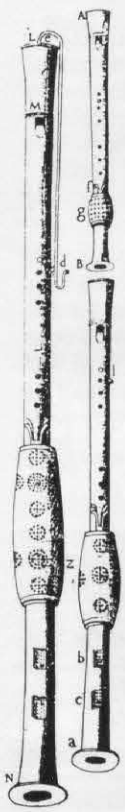

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You pays your money and takes your choice – until you hit Haynes & Powell, these are probably the top two brands anywhere. Both have their own faithful devotees. Each brand plays like a dream. Each is an outstanding investment and holds its value over the years. You can't go wrong. Flip a coin. (Either way you win.) CHECK THE UNBELIEVABLE PRICES! ORDER NOW! →

LN

FABULOUS BUYS ON GEMEINHARDT FLUTES

(All models with case) Model	Gemeinhardt Catalogue Price	Terminal's Sacrificial Sale Price
PLATEAU MODELS (Covered Holes)		
* **Model 2SP** – Silver-Plated Head, Body, and Keys	$ 344.50	$ 189.00
Model 2SH – Solid Silver Head, Silver Plated Body and Keys	449.50	269.00
Model 2S – Solid Silver Head, Body and Foot, Silver-Plated Keys. Case and Cover	699.50	419.00
Model 2SS – Solid Silver Head, Body, Foot and Keys with Gold Springs, In "I. Santi" decorator styled custom leather case	1,250.00	829.00
Model 2SSB – Same as 2SS with Low B Foot in "I. Santi" case as above	1,350.00	899.00
PICCOLOS		
Model 4P – High impact Plastic Head and Body, Conical Bore, Silver-Plated Keys	355.00	215.00
FRENCH MODELS (Open Holes) (French – Open Hole – models are supplied with standard "in-line" G-A unless "offset" keys are specifically requested. ("Offset" prices are the same as "in-line".)		
Model 3 – Silver-Plated Head, Body and Keys	399.50	215.00
* **Model 3B** – Same as 3 with Low B Foot	449.50	245.00
Model 3SH – Solid Silver Head, Silver-Plated Body and Keys	499.50	299.00
Model 3SHB – Same as 3SH, with Low B Foot	549.50	329.00
Model 3S – Solid Silver Head, Body, Foot, Silver-Plated Keys. Case and Cover	750.00	450.00
Model 3SB – Same as 3S with Low B Foot. Case and Cover	825.00	495.00
Model 3SS – Solid Silver Head, Body, Foot and Keys with Gold Springs in "I. Santi" Case	1,250.00	825.00
* * **Model 3SSB** – Same as 3SS with Low B Foot in "I. Santi" Case	1,350.00	890.00
Model KG3 – Solid Silver Head, Body, Foot and Keys with Gold Springs, Forged-Flanged Cup Arms, with "I. Santi" Case	1,750.00	1,155.00
* * * **Model KG3B** – Same as KG3, with Low B Foot in "I. Santi" Case	1,850.00	1,220.00
ALTO FLUTES		
Model 10ASH – Solid Silver Head, Silver-Plated Body and Keys	1,095.00	789.00
Model 10AS – Solid Silver Head, Body and Foot, Silver-Plated Keys	1,595.00	1,149.00

FABULOUS BUYS ON ARMSTRONG FLUTES

(All models with case) Model	Armstrong Catalogue Price	Terminal's Sacrificial Sale Price
PLATEAU MODELS (Covered Holes)		
* **104** – Silver-Plated, Nickel Silver Head, Body and Foot, Silver Plated Keys	$ 349.50	$ 189.00
100 – Sterling Silver Head, Silver-Plated Nickel Silver Body and Foot, Silver-Plated Keys. Case and Cover	525.00	285.00
100B – Same as 100 with B Foot	575.00	309.00
90 – Sterling Silver Head, Body and Foot, New Design 014 Head, Silver-Plated Keys. Case and Cover	760.00	410.00
90B – Same as 90 with B Foot. Case and Cover	860.00	465.00
FRENCH MODELS (Open Holes)		
103 – Silver-Plated, Nickel Silver Head, Body and Foot, Silver-Plated Keys	405.00	215.00
* **103B** – Same as 103 with B Foot	460.00	249.00
303 – Sterling Silver Head, Silver-Plated Nickel Silver Body and Foot, Silver-Plated Keys, in-line G-A	570.00	309.00
303B – Same as 303 with B Foot	635.00	345.00
80 – Sterling Silver Head, Body and Foot, New Design 014 Head, Silver-Plated Keys in-line G-A. Case and Cover	830.00	445.00
* * **80B** – Same as 80 with B Foot. Case and Cover	930.00	500.00
PICCOLOS		
204 – Silver-Plated, Nickel Silver Head and Body, Silver-Plated Keys	369.50	209.00
ALTO FLUTE		
701 – G Alto Flute, Silver-Plated Head, Body and Foot, Silver-Plated Keys	1,070.00	770.00
"EMERITUS" (Top of the Armstrong line)		
FRENCH MODELS (Open Holes)		
Model 60 – Entire instrument of Sterling Silver, 12 Karat Gold Springs, Stainless Steel Screws and Rods, Rolled Tone Holes, Double Skin Pads, Nylok Insert Adjusting Screws, Ribbed Mechanism, Four Post Foot joint, Cleaning Rod, Case and Case Cover. In-line G-A Key unless otherwise specified	1,325.00	955.00
* * * **Model 60B** – Same as Model 60 except Five-post B Foot Joint	1,450.00	1,045.00

*A BEST BUY! * * Magnificent for accomplished students who expect to go on to advanced work
* * * Professional

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☐ Send _____ Flute Maintenance Kits @ $7.95 – 8 pieces – including cleaning rods, oil, grease.

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